

**KOREAN-EURO DUALISM  
AND SELECTED STRING COMPOSITIONS BY HYO-SHIN NA**

051409E-31

**BY**

**HANNA YU**

B.M., ChungNam National University, 2001  
M. M., DePaul University, 2003

**THESIS**

Submitted in partial fulfillment of the requirements  
For the degree of Doctoral of Musical Arts  
In the Graduate College of the  
University of Illinois at Urbana-Champaign, 2008

Urbana, Illinois

Section 1

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research. It also provides a brief overview of the methodology used in the study.

Section 2

2. The second part of the report is a detailed description of the methodology used in the study. It discusses the data sources, the data collection methods, and the data analysis methods.

Section 3

3. The third part of the report is a discussion of the results of the study. It discusses the findings of the study and their implications for the field of study. It also provides a conclusion to the study.



# **CERTIFICATE OF COMMITTEE APPROVAL**

*University of Illinois at Urbana-Champaign  
Graduate College*

October 28, 2008

*We hereby recommend that the thesis by:*

**HANNA YU**

*Entitled:*

**KOREAN-EURO DUALISM AND SELECTED STRING COMPOSITIONS  
BY HYO-SHIN NA**

*Be accepted in partial fulfillment of the requirements for the degree of:*

**Doctor of Musical Arts**

*Signatures:*

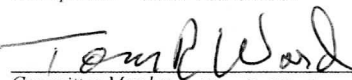
  
Director of Research - Heidi Von Gunden

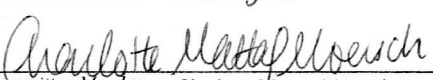
  
Head of Department - Karl Kramer

Committee on Final Examination\*

  
Chairperson - Heidi Von Gunden

  
Committee Member - Simin Gapatra

  
Committee Member - Tom R. Ward

  
Committee Member - Charlotte Mattax Moersch

\_\_\_\_\_  
Committee Member -

\_\_\_\_\_  
Committee Member -

\* Required for doctoral degree but not for master's degree



JKa 10/109

MT145.N3

Y94

2008

music

10/109

To My Father, Sang Yang Michael Yu and My Mother, Bong Sun Elizabeth Im  
With All My Love

THE UNIVERSITY OF CHICAGO  
LIBRARY

## ACKNOWLEDGEMENT

Foremost, I would like to express my deep and sincere gratitude to my thesis supervisor, Dr. Heidi Von Gunden, Ph. D. Throughout this challenging period, she was my mentor not only for my academic work but also for my life. She shared her broad knowledge and profound understanding of music as well as wisdom on life. Dr. Von Gunden patiently waited for me to develop genuine thoughts, and respected them during our communications. My work and ideas were always encouraged and supported. This thesis would not been possible without her support and guidance. I am truly indebted to her.

I want to warmly thank all my thesis committee members, Professor Simin Ganatra, Dr. Charlotte Mattax Moersch, and Dr. Tom R. Ward. Their approval and support toward my study led me to successively continue the work.

I send my special thanks to Professor Peter Schaffer with whom I studied violin performance during my first year of doctoral studies. He, indeed, taught me more than mere performance; he enriched my musical thinking and encouraged me to be a mature musician with confidence. I am deeply grateful for the precious year that I learned from him and the wonderful years that I played with him in Sinfonia da Camera.

I would like to express further appreciation to the members of the Pacifica Quartet; Simin Ganatra, Sibbi Bernhardsson, Masumi Per Rostad, and Brandon Vamos. As a member of The Graduate String Quartet at University of Illinois at Urbana-Champaign, I was blessed with the opportunity of learning from them, working, and performing with them. It was a truly fortunate period in which I could expand my musical education.

I also wish to thank to Dr. Christina Bashford who allowed me to audit her classes during my last semesters and shared her great enthusiasm and inspiration. Her lectures not only enlarged my musicality but also helped me to establish better understanding on music. Moreover, her warm and thoughtful advice always heartened me.

I would like to state my gratitude to the University of Illinois at Urbana-Champaign which provided not only generous financial assistance during my doctorate but also great opportunities to study and perform. Furthermore, I thank all the faculty members at University of Illinois with whom I studied and performed. Their musical intelligence always motivated me to grow as a better musician and an academic. My four years at University of Illinois were full of beautiful music and great education that can never be forgotten.

I owe particular thanks, of course, to Dr. Hyo-Shin Na and her publisher, Lantro Music, who not only granted permission but also supported my work. Na's music gave me courage to begin such a work when I had merely indistinct questions. During the period that I wrote this thesis, Na's compositions were my companions with which I spent a great deal of time. I thank Hyo-Shin Na for creating beautiful music.

I have further to thank Sister Carol who has willingly proofread my drafts and corrected them.

I wish to extend thanks to all my friends for helping me through the difficult times, and for all the love, emotional support, and caring they provided.

I feel a deep sense of gratitude to my mother-in-law, Bok Sil Serena Oh; father-in-law, Young Min Joseph Kang; and sister-in-law JiYoo Sophia Kang. Even though it has not been long since we became a family, their concern, love and prayers helped me to continue this work.

Also, I am grateful and want to express my loving appreciation for my little brother, Gil Hun Pius Yu, with whom I share countless memories and much love. I know that I am living beautiful days within his love and prayers.

I owe loving thanks to my husband Woo Chang Anthony Kang who always listens to me, encourages me, and laughs with me. Especially during my thesis-writing-period, he has been my closest friend and colleague. I thank him for his thoughtful caring, warm heart and love.

Lastly, and most importantly I thank my parents, Sang Yang Michael Yu and Bong Sun Elizabeth Im who have raised me with the greatest love, supported me with the deepest understanding, and provided the warmest, loving home environment. It is rather difficult to overstate my gratitude toward them who are my love, friends, and the reason for my life. To them, I dedicate this work.

## TABLE OF CONTENTS

LIST OF FIGURES AND ILLUSTRATION .....	viii
LIST OF MUSICAL EXAMPLES OF CHAPTER II .....	ix
LIST OF MUSICAL EXAMPLES OF CHAPTER III .....	xi
INTRODUCTION .....	1
CHAPTER I        KOREAN-EURO DUALISM .....	5
A. Western-European Concert Music in Korea .....	6
B. Foundation of Korean-Euro Dualism in the Example of Isang Yun and Following Generations .....	9
C. Korean-Euro Dualism .....	10
D. Western-European Elements of Korean-Euro Dualism .....	11
E. Principal Korean Elements of Korean-Euro Dualism .....	11
i . Non-Harmonic .....	12
ii . Honoring Quietness and Silence .....	13
iii . Continuous Motion .....	13
iv . Unique Vibration .....	14
F. Hyo-Shin Na and Korean-Euro Dualism .....	14
CHAPTER II        STUDY OF <i>DIRGE</i> FOR VIOLIN AND PIANO (1997).....	16
A. General Information.....	16
B. The Origin.....	16
C. Rain Study (1999) .....	19
D. Discussion of <i>Dirge</i> in Relation to Korean-Euro Dualism.....	20
i . Scoring .....	20
ii . Form .....	21
iii . Tonal System: Primary and Secondary Notes .....	27
iv . Vibration .....	33
v . Rhythm and Tempo .....	39
vi . Additional Technique: <i>Falsetto</i> .....	44
vii . Virtuosity of <i>Dirge</i> .....	46

CHAPTER III	STUDY OF <i>SONG OF THE BEGGARS</i> FOR STRING QUARTET (1998).....	47
A. Background .....		47
B. General Character .....		47
C. Dualistic Origins .....		49
i . “Der Leiermann” of <i>Die Winterreise</i> by Franz Schubert (op. 89, published in 1827) .....		51
ii. <i>Kahk-Seo-Ree-Ta-Ryeong</i> .....		51
D. Instrumentation .....		53
E. Virtuosity of <i>Song of the Beggars</i> .....		54
F. Tonal Centers .....		57
G. String Technique: Vibrato, Glissando & Tremolo .....		61
H. Tempo and Meter .....		63
I. Rhythmic Alteration .....		65
EPILOGUE.....		67
BIBLIOGRAPHY .....		70
APPENDIX	RECITAL PROGRAM .....	75



## LIST OF FIGURES AND ILLUSTRATION

### FIGURE OF CHAPTER II

FIGURE	PAGE
1. Sections of Hyo-Shin Na's <i>Dirge</i> for Violin and Piano.....	22
2. Graph of Hyo-Shin Na's <i>Dirge</i> for Violin and Piano by.....	23

### FIGURE OF CHAPTER III

FIGURE	PAGE
1. Explaining the tonal emphasis of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	58
2. Presentation of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	65

### ILLUSTRATION OF CHAPTER II

ILLUSTRATION	PAGE
1. Performance of <i>Paebaeng i gut</i> by Ŭn'gwan Lee.....	18

## LIST OF MUSICAL EXAMPLES OF CHAPTER II

EXAMPLE	PAGE
1. Piano part showing composer's indication on how to perform a specific passage before section D of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	20
2. Violin part reproducing Korean sounds at section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	21
3. Representation of original source, <i>Sanyŏmbul</i> in the exposition of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	24
4. Repetition of the exposition at the ending of section A of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	24
5. Introducing new idea and its reproduction in sections B and C of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na .....	25
6. Characteristic segment of the piano part in the climax, section C of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	26
7. Reversed role in the second development, section D of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	26
8. Decelerating music through the conclusion of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	27
9. Piano part showing use of primary, secondary, and other associated notes in the first measure of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na .....	28
10. Piano part showing surrounded primary note and primary note as pedal tone in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	29
11. Violin part showing use of primary, secondary and other associated notes in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na .....	30
12-A. Violin part showing the special way of using violin's middle two strings in section A of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	31
12-B. Violin part showing the special way of using violin's middle two strings in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	32
13. Showing frequency of note A and D in <i>Sanyŏmbul</i> , transcribed by Ŭn'gwan Lee...33	33
14. Categorization of vibrato found in the first page of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	35
15. Violin part showing alternation of <i>molto</i> vibrato and <i>senza</i> vibrato in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na .....	35
16. Violin part showing irregular applications of <i>molto</i> vibratos before section D of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	36
17. Violin part showing a concept of <i>T'oesŏng</i> in section A of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	36
18. Violin part showing a concept of <i>Ch'usŏng</i> in section A of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	37
19. Violin part showing concepts of <i>T'oesŏng</i> and <i>Ch'usŏng</i> through <i>glissando</i> technique in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	37
20. Piano part showing a concept of <i>Chŏnsŏng</i> in section E of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	38

21. Violin cadenza showing a concept of <i>Chŏnsŏng</i> in section C of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	39
22. <i>Chungjungmori changdan</i> .....	41
23. <i>Chungmori changdan</i> .....	41
24. Showing reproduction of <i>Chungjungmori changdan</i> and <i>Chungmori changdan</i> in the beginning of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	42
25. Violin part showing reproduction of <i>Chungjungmori changdan</i> in the beginning of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	42
26. Piano part showing reproduction of <i>Chungmori changdan</i> in the beginning of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na .....	43
27. Piano part showing less concentration on the concept of <i>changdan</i> in section B of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	43
28. Showing being independent from <i>changdan</i> in section E of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	44
29. Violin part showing reproduction of <i>falsetto</i> using <i>ponticello</i> in section A of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	45
30. Violin part showing reproduction of <i>falsetto</i> using harmonics in section D of <i>Dirge</i> for Violin and Piano by Hyo-Shin Na.....	45

## LIST OF MUSICAL EXAMPLES OF CHAPTER III

EXAMPLE	PAGE
1. Showing the exciting elements of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	48
2. m.14-20 showing motifs of “Der Leiermann” from <i>Die Winterreise</i> by Franz Schubert.....	49
3. m.99-104 showing motifs from Schubert’s “Der Leiermann” in <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	50
4. m.154-164 showing more motifs from Schubert’s “Der Leiermann” in <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	50
5. m.1-3 showing the viola opening of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	53
6. m.168-170 showing viola’s first arrival at the loudest point for the finale of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	54
7. m.30-42 showing viola’s melody of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	54
8. Finale showing Western virtuosity of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	55
9. m.24-29 showing Korean virtuosity of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	56
10. m.154-164 showing dual virtuosity of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	57
11. m.102-104 and m.155-164 showing the quotation of A minor motif from “Der Leiermann” in <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	59
12. m.1-8 showing G as the tonal emphasis of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	60
13. m.110-121 violin parts showing B as the tonal emphasis of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	61
14. m.14-18 showing the use of string techniques in <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	63
15. <i>Kahk-Seo-Ree-Ta-Ryeung</i> , transcribed by Hanna Yu.....	63
16. Beginning showing eight-measure phrasing of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	64
17. m.18-25 showing rhythmic variations of <i>Song of the Beggars</i> for String Quartet by Hyo-Shin Na.....	66

## INTRODUCTION

Hyo-Shin Na (b. 1959)<sup>1</sup> is a Korean-born composer who was educated both in her motherland and America. She is an active and influential contemporary composer, especially on the West Coast. Many of her compositions have been praised and awarded prizes. In particular, she is the two-times-recipient of the Korean National Composers Prizes. Most of her works have been commissioned by well-known festivals, organizations, musicians and ensembles, such as the Fromm Foundation, the Koussevitzky Foundation, Piano Spheres, the Barton Workshop, the San Francisco Contemporary Music Players, the Kronos Quartet, and the Ives String Quartet. Her music has been published by the Belgian publisher, Lantro Music, and recorded by American, Korean and Japanese records; New World Labels, Top Arts Management, Seoul Records, and Fontec Inc..

When I first heard Hyo-Shin Na's music, I was studying for the doctorate, and in one of my classes, we were discussing Chales Ives' Americanism. At the same time, I began to question what Koreanism was in music. Then, fortuitously, I listened to Na's compositions which exhibit Korean spirit. As I was more involved with Western-European concert music, I never had been attracted to Korean traditional music. Furthermore, except for a limited knowledge that I gained from some compulsory classes in high school and college, I did not have an intellectual understanding about Korean music. However, soon I realized that my heart responds to Na's music much easier than to the Americanism of Ives' compositions.

I felt attracted to Na's music without knowing why. Yet, it was not too difficult to find out that one of the reasons was the nameless sound that I was familiar with. I could recognize my culture in her music even though it was written in the language of

---

<sup>1</sup> General backgrounds about Hyo-Shin Na and her works are accessible at her two websites; <<http://www.hyo-shinna.com/index.html>> for English and <<http://www.hyo-shinna.net>> for Korean.

Western-European concert music.<sup>2</sup> I have spent many years studying and adoring Western-European concert music, but when I heard Hyo-Shin Na's compositions, which express a unique combination of sounds that were familiar, I wanted to do further research about them.

Na's journey of finding her individual voice is described in her writing, "A Field of Music."<sup>3</sup> When she was pursuing her higher education in the States, Hyo-Shin Na had opportunities to look into her musical identity. It obviously belonged to the Western-European tradition, yet she wanted to make herself free from Western-European concert music at the moment. This encouraged Na to start listening to different Korean traditional music and to learn various traditional instruments. She wanted to involve herself with Korean music at a deeper level and believed she must throw away what she had gained through Western-European musical education so that she could understand Korean music more easily. However, she lost balance because she limited herself to Korean music. Later, when she realized what she had done, her way to escape was studying other styles of Asian music as well as expanding her sources of inspiration. In the meantime, she realized that the European language that she tried to dismiss was still alive somewhere in her. Na eventually learned how these cultures 'co-exist'<sup>4</sup> in her music.

Since then, coexistence has been an important concept of Hyo-Shin Na's compositions. Rather than writing music labeled as Korean, Na tries not to limit herself to any fixed idea as she composes various styles of music. There are many works that have a Korean spirit in the form of Western-European concert music. In addition, Na has contributed to the revitalization of Korean traditional instruments as many of her compositions were written for various Korean traditional instruments, modified Korean traditional instruments or the combination of them and Western-European instruments. In fact, the instrumentation has been also expanded to use Japanese instruments. The

---

<sup>2</sup> I use a term, Western-European concert music to indicate classical musics that are historically originated from Europe yet widely absorbed into various western nations and their cultures.

<sup>3</sup> Hyo-Shin Na, "A Composer's Travel Journal (1) – A Field of Music" in *The Korea Times, San Francisco* (April 18 2002).

English version of this essay is also found at her English website,  
<<http://www.hyoshinna.com/Writings/writings.html>>.

<sup>4</sup> This particular term is quoted from Hyo-Shin Na's writing. Fuller discussion will be followed shortly in Chapter 1.

composer's motivations and influences are even more liberal. Na has borrowed a motif from a Norwegian folk song and Schubert's *Winterreise*. Also, she adopted ideas from American poems, an old Chinese painting, a Rumanian sculpture, German paintings, and many others. Some of her compositions tend to have more than one inspiration. Na often combines different inspirations and creates unique works that strive for an ideal of coexistence.

Among Na's different works, I was most fascinated by the music that delivers a Korean spirit yet speaks in Western-European language. The sounds of these compositions are often inspired by Korean culture. However, they do not exclusively use Korean material. Rather, two cultures, such as Western-European and Korean, peacefully coexist. In this study, this characteristic will be labeled as Korean-Euro<sup>5</sup> Dualism. The focus will be on two specific works; *Dirge* (1997) and *Song of the Beggars* (1998) that I consider as representative of Korean-Euro Dualism.

The balance between the two cultures is not required in Korean-Euro Dualism. Instead, they coexist. One culture can be more apparent than the other, yet the music should embrace the two cultures. *Dirge* is written for violin and piano. Although it is expressed in Western-European language and its structure resembles sonata form, the sound of *Dirge* is more Korean than Western-European. It is because *Dirge* is composed using Korean materials performed by Western instruments. On the other hand, *Song of the Beggars*, for string quartet, sounds relatively less Korean particularly because of its use of motifs from Schubert's *Winterreise*. However, *Song of the Beggars*' spirit and title remain close to Korean tradition. To portray this Korean spirit, various Western-European string techniques had to be adjusted, and fortunately I had an opportunity to have a conversation about the techniques as well as the piece with the Kronos Quartet, who premiered *Song of the Beggars*. I will discuss *Dirge* and *Song of the Beggars*, focusing on those characteristics related to Korean-Euro Dualism following the first chapter, in which I introduce and discuss the term Korean-Euro Dualism in detail.

---

<sup>5</sup> When I use the term Korean-Euro Dualism, 'Euro' indicates the characteristics and elements that are influenced and derived from Western-European concert music.

As part of this project, I performed *Dirge* for Violin and Piano and *Song of the Beggars* for String Quartet along with *Chohanga 2* for Any Melodic Instrument and Percussion. I instructed performers how to transform Western-European string, piano, and percussion performance techniques to conform to the idea of Na's coexistence as well as Korean-Euro Dualism. See the Appendix for the program.



## CHAPTER I

### KOREAN-EURO DUALISM

While exploring various kinds of contemporary Western-European concert music, I discovered that there have been a number of remarkable compositions incorporating certain qualities that are Korean, such as music that is non-harmonic, uniquely vibrated in continuous motion and honoring silence. I later became interested in the research regarding this compositional style and how the two cultures, Korean and Western-European, have been treated in these compositions. How the music is expressed under the influences of these two cultures is quite varied; they could be unified or combined together to create a third culture. Yet, I became especially interested in the works in which the two cultures 'co-exist' without intermingling, and I am using the term *Korean-Euro Dualism* to mean this phenomenon.

Although Korean-Euro Dualism has two major aspects, being Korean and Western-European in nature at the same time, they are presented in one compositional style, Western-European. In music, these two aspects are presented collectively in a balanced manner without one trying to overpower the other. In the course of study, I discovered the music of Hyo-Shin Na and her compositional philosophy that she terms as the co-existence of materials, to be parallel to my Korean-Euro Dualism idea. Hyo-Shin Na, as a Korean-born Western-European concert music composer, who has been active mostly in America, had an opportunity to question her musical identity in her twenties and eventually realized that every aspect of these different cultures co-exist in her and

that they could also peacefully co-exist in her compositions. Indeed, Na described in an essay how Western-European and Korean music co-exist in her as “it was like a field crowded with people, animals, plants, insects, everything co-existing in a sort of unequal, fluctuating balance.”<sup>6</sup> Consequently, many of her compositions aspire to promote diverse cultures.

As a musician who has been pursuing Western-European concert music in Asia and America, I experienced a musical identity confusion. I have been exposed more to Western-European music rather than to Korean music, and I have only performed on Western instruments. However, studying various components of Western-European concert music led me fortuitously to question my understanding of Korean music. Yet, I still discovered that my inner spirit is already familiar with Korean sound even with a lack of in-depth study of Korean traditional music. Especially, studying Na’s compositions brought this realization to light and helped me to comprehend the ways that two cultures can co-exist musically.

#### **A. Western-European Concert Music in Korea**

According to Bang-Song Song, who is Korean musicologist and a professor at the Department of Traditional Art Theory, Korean National University of Arts, “It was during the Japanese colonial period (1910-1945) that Korean traditional music lost its foothold in educational institutions because of the distorted cultural policy by the colonial Government-General of Korea. Under the circumstances of unilateral cultural policy, Korean traditional music barely managed to keep alive through this difficult period.”<sup>7</sup> During the 35 years under the rule of Japanese imperialism, great quantities of Western music were imported in order to liquidate genuine Korean culture. Through the colonial period and following the Korean War, the traditional music of Korea gradually lost ground to Western music. Instead, more people became closer to Western music and became familiar with Western sound.

---

<sup>6</sup> Hyo-Shin Na, “A Composer’s Travel Journal (1) – A Field of Music” in *The Korea Times*, San Francisco (April 18 2002).

<sup>7</sup> Bang-Song Song, *Korean Studies Series No. 13; Korean Music, Historical and Other Aspects* (Seoul and New Jersey; Jimoondang Publishing Company, 2000), p.96.

Since the mid twentieth century, Koreans began to recognize Western-European music not as outsider's sounds, but as a part of their culture. In Korea, the word 'music' [*ŭmak*] came to represent music from the West whereas another word, *Kukak*, was created to stand for traditional Korean music. As Western-European music became widely absorbed into the Korean culture, the population engaged in Western-European music subsequently increased. By the end of the twentieth century, Western-European music was already well-accepted and very fashionable among the population in Korea. Especially noticeable was the rising number of professional musicians dedicated to Western-European concert music, such as Kun-Woo Paik (b.1946),<sup>8</sup> pianist; Myung-Whun Chung(b.1953),<sup>9</sup> pianist and a conductor; Sumi Jo (b. 1962),<sup>10</sup> soprano; Hye-Kyoung Hong (b.1959),<sup>11</sup> soprano; Sarah Chang (b.1980),<sup>12</sup> violinist, among many others.

This phenomenon concerned some musicians and musicologists of Korean traditional music and Western-European concert music who wanted to preserve the Korean sounds. Some musicologists attempted to bring more attention to Korean traditional music as they tried to find ways to preserve and popularize Korean traditional music. Musicologists including Hye-Ku Lee (b.1909)<sup>13</sup> and Byung-Ki Hwang (b.1936)<sup>14</sup> transcribed various Korean traditional music into Westernized notation. Keith Howard<sup>15</sup>

---

<sup>8</sup> Kun-Woo Paik (b.1946) is a pianist who has been actively performed throughout America, Europe, and Asia. He won international competitions including Naumberg International Piano Competition and Busoni International Piano Competition. Also, Paik recorded numerous albums with different labels like Decca, RCA and so on.

<sup>9</sup> Myung-Whun Chung is a music director and conductor of Orchestre Philharmonique de Radio France since 2000 and Seoul Philharmonic Orchestra since 2005. He was also a conductor of Opéra de la Bastille during 1989-1994.

<sup>10</sup> Sumi Jo is a Grammy award winning South Korean soprano. Since she made her European debut in 1986, Jo has been frequently appears in opera as well as in concerts with symphony orchestras throughout Europe, America, and Asia.

<sup>11</sup> Hye-Kyoung Hong is a Julliard graduate singer who has had actively appeared as leading soprano in number of performances of New York Metropolitan Opera.

<sup>12</sup> Sarah Chang is a violinist who was born in the States yet from Korean family. She was recognized as child prodigy, and has done prominent works with world-famous musicians like Daniel Barenboim, Zubin Mehta, Riccardo Muti, André Previn, Lorin Maazel, Yo-Yo Ma, Isaac Stern, Pinchas Zukerman and so on. Chang still dynamically performs through out the world as a soloist and a chamber musician.

<sup>13</sup> Hye-Ku Lee (b.1909) is a Korean musicologist and an emeritus professor of Seoul National University in Seoul, Korea.

<sup>14</sup> Byung-Ki Hwang (b.1936) is a composer, musicologist, emeritus professor of Ewha Women's University in Seoul, Korea, and a master of Korean Zither.

<sup>15</sup> Keith Howard is a professor of music at School of Oriental and African Studies, University of London. He is an ethnomusicologist who is specialized in Korean music and cultures.

wrote that “Tonggwôn Im (b.1926),<sup>16</sup> folklorist, has published seven volumes of texts (*Han’guk minyo chip* [Korean Folksong Collection]; 1961 onwards) and several sets of essays (in Japanese, *Ch’usen-e min’yû*; 1969; in Korean, *Han’guk minyo yô’gu*; 1974).”<sup>17</sup> Furthermore, educational publications were active. According to Bang-Song Song’s study, in 1957 Hye-Ku Lee (b.1909) set a new landmark in the development of Korean musicology by publishing his first essay collection, *Han’guk Ŭmak Yŏn’gu* [Studies in Korean Music].<sup>18</sup> Sa-Hun Chang (1916-1991)<sup>19</sup> was also an important figure who published numerous studies of Korean traditional music including *Kugak Daesajŏn* [Encyclopedia of Korean Traditional Music] (1984, 1991, 1999) and *Ch’oe Sin Kugak Ch’ongnon* [The Latest Introduction to Korean Traditional Music] (1985, 1991) which have been a master guideline for those who wanted to study Korean traditional music.<sup>20</sup>

On the other hand, Korean Western-European concert music composers, such as Isang Yun (1917-1995), attempted to adapt the Korean traditional elements into their Western-European style music. Yun’s intention of bringing Korean components into his Western-European compositions was probably “in order to survive in his new cultural environment as well as to stand out among modern Western composers and traditions” as Jeongmee Kim explained.<sup>21</sup> Yet, introducing and enlightening the beauty of Korean music to the West might be another desire of Isang Yun. Yun not only successfully attracted interest in Korean music from people of various Western countries but also raised awareness among Koreans who were already more familiar with traditional Western-European concert music than their own music.

Later, this phenomenon of importing Korean elements into Western-European style music, was also accomplished by Western-European composers as in the example of Lou Harrison. According to Heidi Von Gunden’s study, “Lou Harrison studied the

<sup>16</sup> Tonggwôn Im (b.1926) is a folklorist and an emeritus professor of Chung-Ang University in Seoul, Korea.

<sup>17</sup> Keith Howard, “Minyo in Korea: Songs of the People and Songs for the People,” *Asian Music*, Vol. 30, No. 2 (Spring-Summer, 1999), p.5.

<sup>18</sup> Bang-Song Song, *Korean Studies Series No. 13; Korean Music, Historical and Other Aspects*, p.73.

<sup>19</sup> Sa-Hun Chang (1916-1991), pen name Unch’o, was a Korean traditional musicologist, educator, and a *Kayagŭm* master.

<sup>20</sup> For fuller discussion of the history of Korean musicology see Bang-Song Song, *Korean Studies Series No. 13; Korean Music, Historical and Other Aspects* (Seoul and New Jersey; Jimoondang Publishing Company, 2000), Chapter 3.

<sup>21</sup> Jeongmee Kim, *The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun* (Ann Arbor, Michigan: UMI; A Bell & Howell Company, 1999), p.2.

history of Korean music with Dr. Lee Hye-Ku and learned to play the *piri*, an aulos-like instrument...Two pieces dated 1961 in Harrison's catalog, *Moogunkwha*, *Se Tang Ak* and *Quintal Taryung*, are the result of his studies in Korea..."<sup>22</sup>

## **B. Foundation of Korean-Euro Dualism in the Example of Isang Yun and Following Generations**

Isang Yun (1917-1995) was a pioneer in the merging of Korean and European elements in Western-European concert music. He went to Germany to study Western music; however, his sentiments toward Korea led him to explore the elements associated with his culture and nationality and to discover another aspect of Western-European concert music. Yun's works, such as *Sim Tjong* (1971/72), one of Yun's four operas; *P'iri* (1971) for solo Oboe; *Garak* (1963) for flute and piano; and *Gasa* (196) for violin and piano, gained renown as music produced by western instruments having a Korean essence. While his compositional techniques are more appreciated for their European tradition, they are considered as rooted deeply in Korean spirit. In fact, these compositional styles and the philosophy of Yun's are frequently studied by such scholars as Walter-Wolfgang Sparrer, chairman of the International Isang Yun Society in Berlin and Jeongmee Kim, a Korean scholar of Isang Yun's music. Jeongmee Kim explains Yun's compositional philosophy as follows:

His music does not merely borrow folk materials or traditional instruments, but also makes use of Korean or East-Asian schools of thought, such as Taoism and Yin-yang philosophy, translated through Western instruments and notations. He used new performing techniques on traditional Western instruments in order to produce performing new sounds and procedures, called "Hauptton/Hauptklang technique" by the composer, whereby the "Haupttöne" constitute centers of gravity that generate the form of his music. This compositional technique, which involves the fusion of East Asian and European avant-grade musical languages, is exemplified in *Gasa* (1963).

---

<sup>22</sup> Heidi Von Gunden, *The Music of Lou Harrison* (Metuchen, New Jersey & London: The Scarecrow Press Inc. 1995), pp.165-166.

Most importantly, Yun intended to not restrict himself to a particular culture. As Kim described, “Yun’s identity developed from transnational and global concepts, not specifically Asian or Korean.”<sup>23</sup>

Since the late 20<sup>th</sup> century, there have been increasing numbers of Korean composers including “Byung-Dong Paik (b.1936),<sup>24</sup> Sukhi Kang (b.1934),<sup>25</sup> Kang Sook Lee (b.1936),<sup>26</sup> Younghi Pagh-Paan (b.1945),<sup>27</sup> and EunSook Jin (1961)<sup>28</sup> who have followed a similar path as Isang Yun;”<sup>29</sup> their Western-European style compositions have been identified as containing a certain degree of Korean elements. Although they may have diverse reasons, motivations, and backgrounds for composing such works, their compositions appear to resemble one another as they demonstrate dualistic natures incorporating Korean and Western-European qualities. Furthermore, these works also expanded Western-European musical language while the composers endeavor the merger of two cultures.

### C. Korean-Euro Dualism

Korean-Euro Dualism should fill the gap between Western-European and Korean sounds by implanting the most essential elements of Korean sound within the Western-European pattern. The notion is devoted to expanding the existing languages of Western-European concert music. Korean-Euro Dualism should not concentrate on either protecting or displaying one’s culture. It can only be achieved by composers who

<sup>23</sup> Jeongmee Kim, p.3.

<sup>24</sup> Byung-Dong Paik is a Korean composer. He studied with Isang Yun during 1969-1971 in Germany.

<sup>25</sup> Sukhi Kang is a Korean composer and a professor at Seoul National University. Kang learned from Isang Yun in Germany and was also a teacher of EunSook Jin.

<sup>26</sup> Kang Sook Lee is a composer, musicologist, a pianist, and a professor emeritus at Korea National University of Arts.

<sup>27</sup> Younghi Pagn-Paan is a Korean born woman composer. She is now a professor for composition at the Hochschule für Künste, Bremen. Her website is found at <http://www.pagh-paan.com/>.

<sup>28</sup> EunSook Jin is a Korean born woman composer who has won Grawemeyer Award in 2004 and the Arnold Schönberg Prize in 2005. Her works have been performed by leading orchestras, ensembles, and musicians throughout Europe, Asia, and North America. Since 2006, Jin has been a composer-in-residence of Seoul Philharmonic Orchestra and artistic director of its contemporary music series.

<sup>29</sup> This list of composers is drawn from Keith Howard’s *Creating Korean Music: Traditional, Innovation and the Discourse of Identity: Perspective on Korean Music Volume 2*. (U.K: Ashgate Publishing Limited. 2006).

comprehend the differences between Korean and Western-European concert music. At the same time, the idea has to be developed not to survive against but to diminish the boundaries of Western-European concert music. To attain Korean-Euro Dualism successfully, ideas from both traditions have to co-exist. There is no requirement on the degree of reciprocal influence. Applying aspects of Korean nationality to music should neither target Western-European customs nor be dedicated to promoting Korean sound. The music should speak to the listener as it accomplishes amity between the two.

#### **D. Western-European Elements of Korean-Euro Dualism**

Regardless of the fact that Korean-Euro Dualism challenges the boundaries of Western-European concert music, fundamentals of Korean-Euro Dualism are expressed in Western-European language. Clef, meter, tempo, dynamic, instrumental techniques, and so on, are used. The music is written mostly for Western-European instruments, although it might be combined occasionally with Korean traditional instruments, such as *Kayageum* and *Taegŭm* that are adjusted to perform in Western-European notation.

#### **E. Principal Korean Elements of Korean-Euro Dualism**

While the influences of Western-European are heard, the influences of Korean music are relatively more apparent since there are particular aspects that are almost always quoted in the music of Korean-Euro Dualism, namely, non-harmonic, uniquely vibrated melodies in continuous motion and also the honoring of silence. These are significant characteristics and the most distinguishing aspects of Korean traditional music that are always studied and considered when attempting the merger of Korean and Western-European music.



## i . Non-Harmonic

It is imperative that even within the category of East Asian music, such as the music of China and Japan, Korean traditional music is set apart uniquely, particularly regarding its non-harmonic characteristic. Robert C. Provine<sup>30</sup> says "Korea's proximity to better-known neighbours and a relative lack of reliable information about its culture have led to a widespread but ill-informed assumption that Korean culture derives from or simply imitates that of China or Japan. While some clear connections to those countries do exist, Korean musical practices are more remarkable for their distinctiveness than their similarity to other East Asian musics."<sup>31</sup> Byung-Ki Hwang, a composer, musicologist, and master of Korean Zither, explains this uniqueness as follows:

It's possible that Korean music is the farthest from western music... Even in the east, if there are many strings, one will naturally use multiple strings and one will do glissandi. The only place one is not allowed to do those things in is Korea. Whether in Court music or secular music, it has never been done... You can't say that we didn't develop harmony, but it's rather that we avoided developing harmony. That's why I think Korean music is most non-western. I am not saying it's good or bad, but in a way, I feel that Korean music is the essence of eastern music. That's why Korean instruments are the most difficult to combine with western instruments.<sup>32</sup>

Consequently, the major focus of Korean traditional music appears to be the melody, and genuine Korean sound is composed of solitary notes. Indeed, heterophonic sound that occurs frequently when various instruments perform as a group is genuinely allowed and encouraged in Korean traditional music, while the texture is concentrated in its monophonic gestures. Also, essential diversities occurring between voices produced by heterophony results in a different kind of ensemble that does not require strict coordination between voices, as it does in Western-European concert music.

<sup>30</sup> Robert C. Provine is a professor at School of Music, University of Maryland. He is an ethnomusicologist and his research interests include Korean traditional music.

<sup>31</sup> Robert C. Provine, Okon Hwang, and Keith Howard, "Korea" *Grove Music Online*, ed. Laura Macy. <<http://www.grovemusic.com>>; accessed Oct 25, 2007.

<sup>32</sup> Hyo-Shin Na, *Conversation with Kayageum Master Byung-Ki Hwang* (Seoul, Korea: Pulbit Publishing Co., 2001), pp.65-67.



## ii. Honoring Quietness and Silence

As the concept of harmony or chords has never been a part of Korean music, Korean traditional music is better known for its purely monophonic nature. While different chords are given a great deal of weight for expressing various emotions, colors, and timbres in Western music, notes are treated more individually in Korean music. This monophonic nature is often composed of solitary notes in continuous and melodious motions along with their relatively lean textures. These characteristics of Korean music consequently create quietness and establish the environment of honoring silence in music instead of aiming for a full and rich texture.

## iii. Continuous Motion

In his book, Taech'öl Sin<sup>33</sup> compares this tonal quality created by solitary notes of Korean traditional music to the drawing technique of Korean traditional fine art in which recoating and retouching is prohibited.<sup>34</sup> It is composed of monochromy instead of requiring various colorations. Moreover, major areas of blank space are encouraged since they are believed to add exquisite beauty. The explanation by Byoung-Ki Hwang also agrees with Sin's as Hwang says "...when you use a limited number of notes, you have more possibilities with each note. It's like ancient calligraphy – a continuously changing line. In other words, you give more space to allow for subtle changes. Much more space."<sup>35</sup> This notion is not only demonstrated in Korean traditional music but also adopted into the music of Korean-Euro Dualism. Rather than filling the sound with multiple notes, it is more concentrated on the individual note. Extended possibilities of individual notes have been established and developed in these music. At the end, these individual notes together draw a lean and long phrase in a continuous motion.

<sup>33</sup> Taech'öl Sin is a scholar of Korean literature, a poet, and a professor at Kungmin University in Seoul, Korea.

<sup>34</sup> Taech'öl Sin, *Uriūmak, Kū Matgwa Sorikkal* [Korean Sound, Its Flavor and] (Seoul; Minsogwōn, 2001), p.174. Translated by author.

<sup>35</sup> Hyo Hyo-Shin Na, *Conversation with Kayageum Master Byung-Ki Hwang*, p. 165.

#### iv. Unique Vibration

Various embellishments are employed in the music of Korean-Euro Dualism to be faithful to the individual notes and develop them further. Especially different types of vibratos appear commonly. Unlike Western music, there are no fixed rules or forms of vibrato techniques in Korean music. Instead, these techniques are often driven by individual performers' musicianship or personality and, as a result, vibrating notes can be expressed in an infinite variety of ways. Using this nature of Korean vibrato clearly distinguishes the music of Korean-Euro Dualism.

#### F. Hyo-Shin Na and Korea-Euro Dualism

As it has been mentioned, there are a number of composers whose works deliberately state the merger of Korean and Western music. Since Isang Yun (1917-1995) established this idea of expressing the inner 'Korean' through his compositions, there have been new generations that follow his example. Although their motivations could be rather diverse, all these composers display a merger of two cultures to a certain degree. I selected Hyo-Shin Na (b.1959) and her compositions to study because her compositional philosophy is equivalent to the idea of Korean-Euro Dualism that I am introducing in this thesis. She not only satisfies the idea of joining Korean aspects into Western-European concert music but also develops the movement within the language of Western-European concert music.

Na intends to treat Korean and Western-European elements in a liberated fashion by allowing them to coexist in her compositions, although the balance between the two is not always equal. For instance, in her composition *Dirge* (1997), she uses two different time structures simultaneously for the violin and piano, whereas the Korean time structure, *changdan*<sup>36</sup> is also embedded. The sources of inspiration for each of Na's compositions are varied yet have no intention of defending any particular culture.

---

<sup>36</sup> *Changdan* is Korean traditional rhythm patterns that are often played with Korean traditional percussive instruments while original music is performing. Fuller descriptions will be followed in Chapter 2.

Moreover, the compositions of Hyo-Shin Na not only embrace the definite distance of Korean and Western-European music, but also faithfully express this gap.

The two compositions of Hyo-Shin Na that will be discussed, *Dirge* and *Song of the Beggars*, were written in 1997 and 1998. Both works can be understood as owning two different origins concurrently since neither of them could be determined as originating from one particular culture. They are written for Western-European instruments in Western-European language, yet carry the spirit of Korean sound. In the following chapters, *Dirge* and *Song of the Beggars* will be studied closely with special focus on their dualistic aspects.

## CHAPTER II

### STUDY OF *DIRGE* FOR VIOLIN AND PIANO (1997)

#### A. General Information

*Dirge* for violin and piano was finished in 1997. This is the only composition that Hyo-Shin Na has written for a violin and piano duo. Its first performance was in January, 1998 at Stanford University by violinist Philip Levy<sup>37</sup> and pianist Thomas Schultz.<sup>38</sup> Philip Levy commissioned *Dirge*. *Dirge* for Violin and Piano was also published in 2006 by Lantro Music.<sup>39</sup> Indeed, a number of Hyo-Shin Na's music have been publishing through this Belgium publisher.

#### B. The Origin

The composer has explained clearly about the origin of *Dirge*. She wrote in the liner notes of her recording, "Much of the melody in *Dirge* has its origin in

---

<sup>37</sup> As a soloist, recitalist, concertmaster and teacher, Phillip Levy was a senior lecture in violin and chamber music at Stanford University where he lead the Stanford String Quartet. Currently he is a faculty member at California State University Long Beach and Santa Monica College. This information about Philip Levy is learned from <[http://www.csulb.edu/~music/fac\\_staff/phillip\\_levy\\_saf.html](http://www.csulb.edu/~music/fac_staff/phillip_levy_saf.html)> (accessed Dec 1, 2007).

<sup>38</sup> Thomas Schultz is a pianist and a piano faculty at Stanford University.

<sup>39</sup> Hyo-Shin Na, *Dirge* for Violin and Piano (Belgium: Lantro Music, 2006).

*Sanyŏmbul*.”<sup>40</sup> *Sanyŏmbul* is a kind of Korean folksong, the kind from the Midwest region of Korea [*Sŏdo Minyo*].<sup>41</sup> Among a number of different versions of *Sanyŏmbul*, *Dirge* (1997) for violin and piano was particularly inspired by the *Sanyŏmbul* that Ŭn’gwan Lee<sup>42</sup> sings preceding the performance of *Paebeng i gut* [배뱅이 굿] on his CD album.<sup>43</sup> Although it has never been explained exactly which source influenced the composer to write *Dirge*, I conclude that this specific *Sanyŏmbul* by Ŭn’gwan Lee is the original inspiration of *Dirge* since Hyo-Shin Na suggested to me to refer to the recording of Ŭn’gwan Lee when I was beginning this study and also because the lyrics that she used for her liner notes correspond to it. The particular stanza that appears in the liner notes and influenced Na to title her music for violin and piano as *Dirge* is the following:

Lyric of *Sanyŏmbul*<sup>44</sup>

[Korean]

서산 낙조 떨어지는 해는  
내일 아침이면 다시 돌아 오건만  
황천길이 얼마나 먼지  
한번 가면은 다시 못오누나

[English Translation]

“The sun that sets will rise again tomorrow  
A life that passes will never return.”

<sup>40</sup> Hyo-Shin Na, *Music for Piano and Strings* (Seoul: YBM Seoul Recording, 1997)

<sup>41</sup> Korean traditional music could be divided into various kinds. Furthermore, the folksong, as a kind of traditional music, has been subdivided into other various kinds using diverse methodologies, and *minyo* is one of most popular kinds of Korean folk songs sung by common people. *Sŏdo Minyo* particularly indicates the *minyo* from the Midwest region of Korea.

<sup>42</sup> Ŭn’gwan Lee who was a pupil of Insu Lee, is now designated as an Important Intangible Cultural Properties No. 29. As a living asset since September 27, 1969, Ŭn’gwan Lee has not only performed and disseminated all kinds of *Sŏdo Minyo* including *Paebeng i gut* but has also stood unchallenged and unrivaled in this field. He has particularly inherited the P’yŏngannam-to style of *Paebeng i gut*, and in his *Paebeng i gut*, he often includes diverse styles of *minyo* that are from different regions. *Sanyŏmbul* is one of those *minyo* that he often sings preceding the *Paebeng i gut* performance. Furthermore, his *Paebeng i gut* is famous for its humorous and entertaining characters.

<sup>43</sup> Ŭn’gwan Lee, *Paebeng i gut* (Seoul: Jigu Recording, 2005).

<sup>44</sup> The Korean lyric is copied from Ŭn’gwan Lee’s performance for his recording, *Paebeng i gut* and the English translation is brought from a liner note of Hyo-Shin Na’s recording, *Music for Piano and Strings* (1997).

*Paebeng i gut* could be compared to a one-person opera that is a theatrical performance having shamanistic elements. It is a play about soothing the soul of a girl named *Paebeng I* who suffered and died from lovesickness. All the recitations and songs are performed by the vocalist and most often accompanied by percussion as seen in the picture of Ŭn'gwan Lee performing the *Paebaeng i gut*. See Illustration 1.<sup>45</sup> Selected *minyo*, a kind of Korean folk song, are interjected in between and the selections vary depending on the performer. *Sanyŏmbul*, an original inspiration of *Dirge*, is frequently chosen to be played during the performance of *Paebaeng i gut*.



Illustration 1. Performance of *Paebaeng i gut* by Ŭn'gwan Lee. © Online Encyclopedia, Yahoo, Korea.

In this drama, a girl named *Paebeng I* fell in love with a mendicant monk. One day, the monk left *Paebeng I*, pledging to come back. However, he never returned and *Paebeng I* died suffering from lovelornness. After her death, the parents of *Paebeng I* could not put her out of their minds and decided to ask shamans to call their daughter's departed spirit. The parents advertised that they would share half of their fortune if any shaman succeeded in contacting their daughter's spirit. Famous shamans crowded into *Paebeng I*'s house, yet no one could succeed at calling her spirit. Then, one day, a vagabond who pretended to be a shaman appeared and cleverly tricked the parents. They were deceived and believed that the fake shaman helped the soul of *Paebeng I* to come home to see her parents. The parents kept the promises and gave the money to the vagabond.

<sup>45</sup> The illustration is from online encyclopedia, Yahoo, Korea.  
<[http://kr.dic.yahoo.com/search/enc/result.html?pk=17172700&type=encimage&img\\_name=17172700002](http://kr.dic.yahoo.com/search/enc/result.html?pk=17172700&type=encimage&img_name=17172700002)>; accessed January 22, 2008.

*Paebeng i gut* is the dramatized shamanic performance, and the lyrics of *Sanyömbul* describe the death as a long voyage which you can never return. The original sources' connections to the subject of death evidently influenced Na's decision to title this piece *Dirge*. Furthermore, the music of both sources, *Paebeng i gut* and *Sanyömbul* is sorrowful, lonesome and grieving, as they refer to death. *Dirge* has the same emotion and as a result, its melodies express a quiet sadness.

### C. *Rain Study* (1999)

Later in 1999, *Dirge* was an inspiration for *Rain Study* (1999) for piano solo. This was requested by pianist Thomas Schultz; he specifically asked Na for a piano solo influenced by *Dirge*.<sup>46</sup> Thus, for *Rain Study*, Na used the materials from *Sanyömbul* which were also the primary source for *Dirge*. *Rain Study* became a part of Na's project that she describes as a study series for a pianist and a composer.<sup>47</sup> *Rain Study* is the second of five compositions that were written intentionally for this purpose. The series include five piano solo music; *Piano Study 1* (1997), *Rain Study* (1999), *Piano Study 2* (2001), *Piano Study 3* (2001), and *Sleeping Muse Study* (2002). In addition to Schultz, *Rain Study* has been performed by various pianists including Yuji Takahashi<sup>48</sup> and it has been closely studied by pianist Jeong-Hwa Park<sup>49</sup> who is writing a dissertation on Hyo-Shin Na's piano music.

---

<sup>46</sup> This information was provided by Hyo-Shin Na throughout the email communications with the author.

<sup>47</sup> For fuller discussion see Hyo-Shin Na, "A Composer's Travel Journal" (8) – Piano Music" in *The Korea Times, San Francisco* (April 18 2002).

<sup>48</sup> Yuji Takahashi (b. 1938) is a Japanese pianist and a composer.

<sup>49</sup> Jeong-Hwa Park is a Korean born pianist who has been pursuing her doctoral degree in piano performance major at Arizona State University.

## D. Discussion of *Dirge* (1997) in Relation to Korean-Euro Dualism

All the aspects in Na's music somehow have both Western-European and Korean musical characteristics although sometimes one might be more prominent than the other. While discussing *Dirge* (1997), the major focus will be on demonstrating this dualism.

### i. Scoring

*Dirge* is notated as Western-European concert music regardless of its deep spiritual roots in Korea. The beginning is measured freely but later there are ordinary barlines, dynamics and so on. There is no graphic notation and the pianist always plays on the keyboard. The violin and the piano do not share the same measuring in the beginning of the music and occasionally the music strays from the ordinary measuring system. Often, Na uses a comma (,) to show the individual phrases for those unmeasured sections. Tempos are indicated with metronome markings. Na does not use any other musical term to indicate the tempo or impression of the piece yet sometimes she indicates how to perform a passage, as in the beginning of the piece and right before section D of piano part. See Example 1.



Example 1. Piano part showing composer's indication on how to perform a specific passage before section D of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

All other indications including the bowings, fingerings, and which string to use for the violin part are also specified. Certain indications are required for reproducing the



Korean sounds, such as sudden changes of dynamics, vibratos and special string techniques including *ponticello* in the violin part of section B. See Example 2.

#### String techniques that reproduce Korean sound

The image shows two staves of musical notation for a violin part. The top staff is labeled 'B ponticello' and contains a sequence of notes with various markings: 'sul pont.', 'nat.', and a box labeled 'molto vibrato -> senza vibrato'. The bottom staff is labeled 'Sudden dynamic changes' and contains a sequence of notes with markings for 'f', 'p', 'f', 'p', and 'p'. Both staves include '4:3' time signature changes and 'sul pont.' markings.

Example 2. Violin part reproducing Korean sounds at section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

*Dirge* is music that is entirely controlled using various detailed indications. This is the opposite to Korean traditional music, which is rather free with minimum indications and relies on the performer's musicality that demands great improvisatory.

#### ii. Form

According to the recording,<sup>50</sup> *Dirge* is approximately eleven minutes long; the music contains five sections yet forms a single movement piece. These sections are divided and marked by the composer. See Figure 1. Each section stands for an individual idea such as texture, timbre, meter, tempo, and so on. This sectioning resembles Western-European tradition.

<sup>50</sup> Hyo-Shin Na, *Music for Piano and Strings* (Seoul: YBM Seoul Recording, 1997)

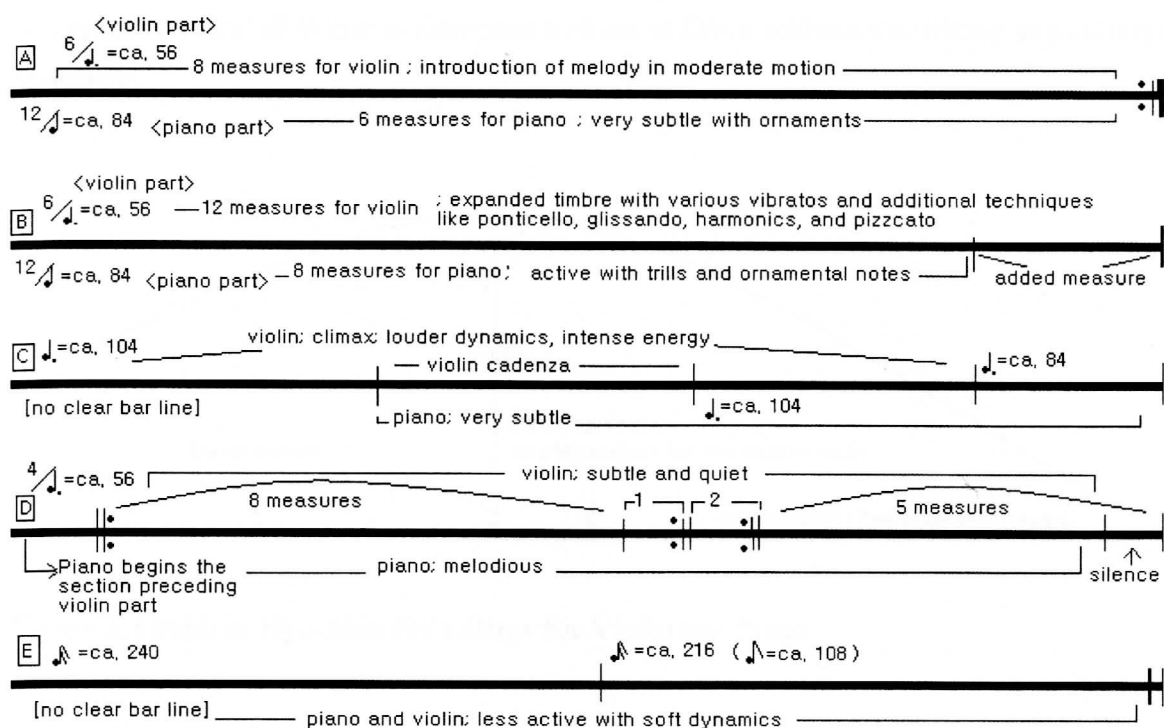


Figure 1. Sections of Hyo-Shin Na's *Dirge* for Violin and Piano.

However, despite the sections being different, *Dirge* still embraces the flowing and continuing characteristics of Korean traditional music inside. The connections between the sections are seamless because the sections are smoothly linked to each other. This general sense of flowing is created by constant movements of notes which are found throughout the piece. Furthermore, these movements occur narrowly and tranquilly within a small range. Consequently, *Dirge* gives the impression of progressing quietly, another quality that is related to Korean traditional music. Owing to this nature, *Dirge* might be understood as one extensive phrase calmly and serenely traveling onward.

In the end, collaboration of these two ideas of sectioning and continuing, accomplishes a lean and connected phrase with clear high and low points. The progression of the piece is demonstrated as in the graph in Figure 2. This graph of *Dirge* somewhat reminds one of the sonata form of Western-European concert music with an exposition, development and recapitulation. Although the last section of *Dirge* does not directly recapitulate materials of exposition, it portrays the stillness of the exposition. Rather than being induced by one particular culture, the continuity of Korean music is

delivered in a kind of Western-European fashion in *Dirge* without sacrificing any cultural identities.

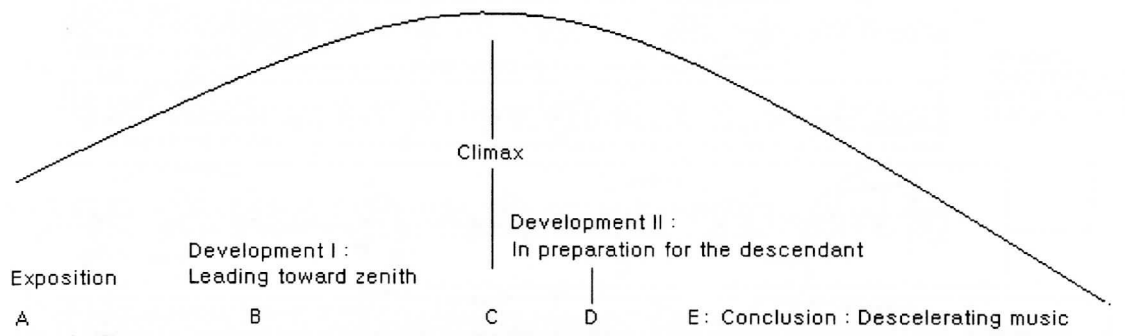


Figure 2. Graph of Hyo-Shin Na's *Dirge* for Violin and Piano.

In section A, the piano and violin parts appear to be in the same register and written according to the matching material that portrays the original source, *Sanyŏmbul*. Both parts are built on one note -A 440-, yet more movements are found in the melodic violin part. On the other hand, the piano part delays the motion as in the example of muted articulation produced by the piano's unsounded notes. Na comments in the score that "certain notes played by the right hand will not sound when those keys are already being held down by the left hand. They should nonetheless be played in order to produce the resultant rhythm."<sup>51</sup> Yet even with more movements found in ornamental figures of the right hand part, the piano part rather remains subtle with its soft dynamics. Section A, functioning as an exposition, introduces the fundamental idea of piece. See

<sup>51</sup> Hyo-Shin Na, *Dirge* for Violin and Piano (Belgium: Lantro Music, 2006), p.1.

**A**  $\text{♩} = \text{ca. } 168$   
 $(\text{♩} = \text{ca. } 56)$

Violin

Piano

muted articulation

ornamental

delaying action

constant movements with active dynamic changes : violin

both parts centered on note A

Example 3. Representation of original source, *Sanyōmbul* in the exposition of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

Example 3. At the end of section A, both parts seem to attempt further developments of this simple material yet quickly control the texture and delay the expansion, returning to the beginning of the piece at the repeat sign. See Example 4. This also reminds one of exposition repeat of sonata form of Western-European concert music.

Violin

Piano

exploring new note : Bb

more movements

more active dynamic changes

Example 4. Repetition of the exposition at the ending of section A of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

In section B, Development I, the violin part continues the idea from exposition and remains mostly with this prior idea, centering on the note A yet with delicate

rhythmic variations and expanded timbre. On the other hand, the piano part introduces gently a new idea that will later appear in the violin part of section C, which is the climax of the piece, and becomes the major motive of the part. See Example 5. As the two different ideas are proposed simultaneously, section B seems to be more occupied and more expressively developed than section A.

**New Idea:  
written trill of the piano part**

section B : Piano part

**Reproduction of the idea in the violin part in Section C**

section C : Violin part

Example 5. Introducing new idea and its reproduction in sections B and C of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

Section C, the climax, is not only distinctive from the other sections, relying on its independent style, but also contains unexpected features, such as a violin cadenza and a characteristic segment in the piano part. See Example 6. This segment is distinguished especially by its suddenness and rapid alternation of dynamics along with irregular accents. Indeed, its accents as well as repetitions of long quarter notes and short eight notes remind Korean *changdan*. This characteristic segment and a powerful violin cadenza<sup>52</sup> place section C as the highest point of the sections in terms of musical intensity.

<sup>52</sup> See Example 21 for the violin cadenza.

Example 6 is a musical score for a piano part, marked "J = ca. 104". It features two staves. The top staff has a bracket labeled "irregular accents" spanning several measures. The bottom staff has a bracket labeled "irregular accents" and an arrow pointing to it with the text "sudden and rapid dynamic changes". The score includes dynamic markings such as *p*, *f*, *pp*, and *ff*.

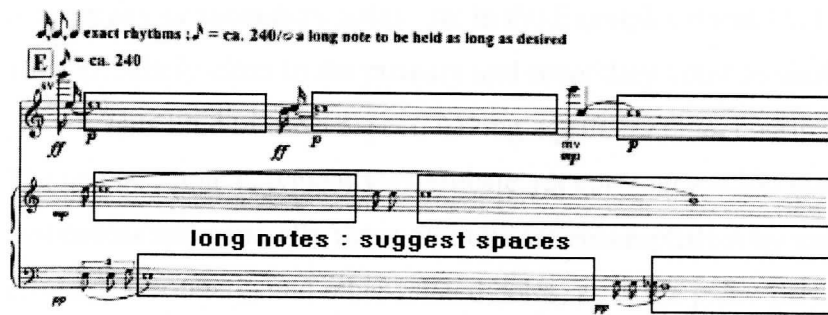
Example 6. Characteristic segment of the piano part in the climax, section C of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

The fading ending of section C leads into the next section, Development II, in which the roles of the two instruments are reversed. If the violin part was more melodic in previous sections, the piano appears to be the melodic instrument in section D yet with quiet dynamics. Melodies of the piano part are tranquilly delivered within gentleness and quietness. In addition, the piano's lack of gliding, vibrato or *ponticello* techniques makes the music simple and transparent. Although the violin part interrupts this stillness with artificial harmonics, generally section D gives an impression of descending. See Example 7.

Example 7 is a musical score for section D, marked "J = ca. 56". It features two staves. The top staff is labeled "piano part" and "Tranquil melody in quiet dynamics". The bottom staff is labeled "violin part" and "Interruption with artificial harmonics : augmented timbre". The score includes dynamic markings such as *ppp*, *pp*, *ffp*, and *ff*.

Example 7. Reversed role in the second development, section D of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

In Conclusion, section E, the music of piano and violin merge into each other and aspire to be more unified. In this section, more blank spaces are given, especially by the long notes with the instructions “to be held as long as desired.”<sup>53</sup> See Example 8. Irregularly grouped figures make the music flow. The quietness and calmness are maximized through out the section. The music decelerates even more towards the end and it suggests that the conclusion of the piece is imminent.



Example 8. Decelerating music through the conclusion of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

### iii. Tonal System: Primary and Secondary Notes

The tonal system of *Dirge* also incorporates elements from both Western-European and Korean traditions. Basically, *Dirge* is founded on one centering note, A 440, which appears to be dominating throughout the music although there are other notes that occasionally take the center places and are emphasized. While the music focuses on those individual notes, consequently it becomes more melodic than harmonic. In fact, this quality, having no sense of harmony, in *Dirge* resembles the Korean traditional music. Musical intensity is not brought by harmonic progressions but by the individual value of each note both in Korean traditional music and *Dirge*.

Commonly, Korean traditional music has certain notes which dominate the piece. These notes become a center of the music as well as a direct inspiration for other occurrences. In lieu of having chords, these notes become primary parts of melodies. Other notes are often created from the vibration of primary notes and they tend to be

<sup>53</sup> Hyo-Shin Na, *Dirge* for Violin and Piano (Belgium: Lantro Music, 2006), p.8.



neighboring primary notes. As a result, these associated notes have smaller note values. In any case, every note refuses to be fixed or settled in Korean music. Instead, they move repeatedly.

In *Dirge*, the leading primary note is A. The music is established and focused on this one note. At times, the focus moves on to the secondary note, D, and swings between the primary and secondary notes. Normally, all other notes are written close to the primary or secondary notes. As in the Examples 9 and 11, I labeled some notes that are particularly close to the primary and secondary notes as shadow notes.

This kind of tonal aspect, having a primary note, continues throughout *Dirge*. The primary note is typically in delicate yet constant motion instead of remaining motionless and generally these motions are accomplished by various notes including primary, secondary, and other related notes, as in the piano part of the first measure. See Example 9. The primary note A is noticeably centered in the moment and additional notes C, D, F, and G are in close association with primary note, A. The note D appears merely twice and has short values, however this might foreshadow that D will be the secondary note in the coming section. The notes F and C occur once rapidly, being elaborations to the primary and secondary notes, C as a shadow note of D and F as a passing tone to A. The note G is an additional ornament that is in close relation not only with the primary note A, as their interval is only a major second, but also to the secondary note D, as they are in the perfect fifth relationship.

Primary note : A

C: shadow note of D

D: Allusion of being secondary note [P5 relation to A]

F: passing tone to A

G: intimate ornament to primary note A [P5 relation to secondary note D]

Primary note : A

Example 9. Piano part showing use of primary, secondary, and other associated notes in the first measure of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium



The primary note can also be emphasized while playing with another. See Example 10. In the left hand part of piano in section B, the primary note A is surrounded by other notes, D, E, F, G, B, and C. In the right hand part of the piano, the primary note A is sustained through as a pedal tone while other notes, Gb, Ab, Bb, are played like a trill. The movements of notes other than A are constant yet narrow. In these cases, the primary note coexists with others.

The musical score for piano part of 'Dirge' for Violin and Piano by Hyo-Shin Na. The score is in two systems. The first system shows the right hand (RH) and left hand (LH) staves. The RH staff has a trill of Ab and Bb, with a box labeled 'A: Primary note as pedal tone' under the Ab. The LH staff has a series of notes: D, C, B, G, F, E, D, with a box labeled 'A: Surrounded primary note' under the D. The second system continues the RH trill and LH notes. The RH staff has a box labeled 'A: Primary note as pedal tone' under the Ab. The LH staff has a box labeled 'A: Surrounded primary note' under the D. Dynamics include pp, mp, and pp.

Example 10. Piano part showing surrounded primary note and primary note as pedal tone in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

Use of the primary note also appears in the violin part. Sometimes, the section is wholly centered on A, as in section A, or the focus of the section swings between primary note, A and secondary note, D at times, as in section B. See Example 11.

**B**

A: Primary note

sul pont.

nat.

p

4.3

4.3

mv

sy

p

D: Secondary note

D

f

p

f

p

sul pont.

A: Primary note

4.3

4.3

nat.

sul pont.

nat.

E♭: shadow note of D

D: Secondary note in motion

D: Secondary note

4.3

4.3

D: Secondary note

A: Primary note

mv

p

D: Secondary note

f

Example 11. Violin part showing use of primary, secondary and other associated notes in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

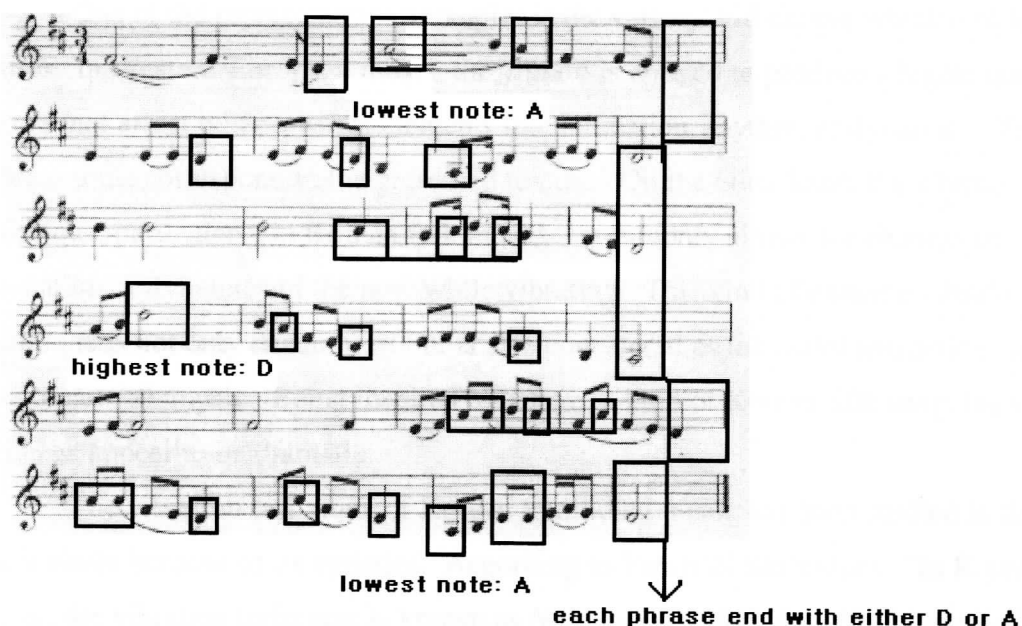
Indeed, this concept, having music grounded on particular notes, is specially treated in *Dirge*, using the violin's middle two strings, A and D. Through section A and B, Na requires a violinist to play open strings of A or D almost continuously. See



Example 12-B. Violin part showing the special way of using violin's middle two strings in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

This idea also seems to be influenced by *Dirge*'s original source, *Sanyŏmbul*, a kind of Korean folk song, the kind from the Midwest region of Korea [*Sŏdo Minyo*]. Amongst different *minyo* from Midwest region of Korea, *Sanyŏmbul* belongs to more specifically *Hwanghae-do minyo*,<sup>54</sup> and one of the common characters of *Hwanghae-do minyo* is treating D, A, and C as center notes. In *Sanyŏmbul*, as a kind of *Hwanghae-do minyo*, A and D are particularly frequent while C seems to be replaced by other notes including F# and B. See Example 13.

<sup>54</sup> Due to its massiveness, there are different ways to categorize Korean folksongs including *minyo*, and regional division is one of popular methods to categorize *minyo*. *Sŏdo* indicates Midwest region of Korea, and *Hwanghae-do* is a sub-region to that. *Hwanghae-do* is a Korean province that now belongs to North Korea, and *Hwanghae-do minyo* refers to Korean folksongs originating in *Hwanghae-do* region. Although cultural exchanges between South and North Korea have been very difficult since Korea was divided, a good quantity of music from North Korea has been transmitted and preserved in South Korea by people who had to relocate from the North part during the war. And, *Sanyŏmbul* is one of the kind.



Example 13. Showing frequency of note A and D in *Sanyömbul*, transcribed by Ŭn'gwan Lee. © 1999 by Cheil Music, Seoul, Korea.<sup>55</sup>

#### iv. Vibration

Taech'öl Sin describes the differences of Korean sound and Western-European sound as;

Discovering and embodying fine sound quality would be the common ambition of composers regardless of the origin of the music. While Western-European music aims for perfectly polished sounds, Korean traditional music allows for wider ranges in the definition of fine sound... Korean music intends to have the sound closer to the nature minimizing the artificial process. The differences between Western-European music and Korean traditional music are readily apparent; Korean musical sounds are not required to be even, regular, steady or uniformed as opposed to Western-European musical sounds which generally demand matched and uninterrupted sound.<sup>56</sup>

<sup>55</sup> Ŭn'gwan Lee, *Korean Folk Music Scores and Lyrics [Kach'ang ch'ongbo]* (Seoul, Korea: Cheil Music, 1999), p.293.

<sup>56</sup> Taech'öl Sin, *Uriümak, Kū Matgwa Sorikkal [Korean Sound, Its Flavor and]* (Seoul; Minsogwön, 2001), p.218. Translated by the author.

One of the representative examples is the various and unique vibratos of Korean music. In Western-European music, the vibrato is applied to produce a legato quality. It should not affect other musical elements like intonation, rhythm, or dynamics. The vibrato must correspond to the presented texture. On the other hand, the vibrato technique, particularly in Korean folk music,<sup>57</sup> commonly allows for changes of intonation or dynamics of the note while vibrating. This kind of extreme vibrato technique is not only encouraged but is also considered as the major aesthetic component of Korean folk music. Being inspired by *minyŏ*, a kind of Korean folk song, the vibratos in *Dirge* appear to be dramatic.

The vibration technique of Korean traditional music has been studied in depth, particularly because of its varieties. According to Taech'öl Sin's study, "In Korean music, the vibration technique is known as *Nonghyŏn* or *Nongŭm*. *Nonghyŏn* or *Nongŭm* originally indicated a kind of vibration that was limited to the left hand techniques of stringed instruments. In these days, it has been recognized generally as a vibrato technique in a wider sense, not restricted to certain instruments or genres...Often, it has been compared simply to the vibrato or trill techniques in Western-European music yet it is much broader; it could also include *portamento* or *glissando*..."<sup>58</sup> In his book, Sin describes *Nonghyŏn* as fitting into four categories; *Yosŏng*, *T'oesŏng*, *Ch'usŏng*, and *Chŏnsŏng* which are rather delicately differentiated.<sup>59</sup>

Each represents a special form of vibration technique that commonly appears in Korean traditional music yet to different degrees. As said by Taech'öl Sin, "*Yosŏng* mostly designates all kinds of vibrating sounds; it occasionally substitutes the word *Nonghyŏn*. The length or thickness of the vibration is determined by the type of music. *T'oesŏng* is a kind of gliding movement which descends in pitch and *Ch'usŏng* indicates glides in ascending motion. *Chŏnsŏng* could be compared to the various ornamentations such as short trills, turns, or grace notes in Western-European music. It frequently appears to decorate the note, yet it is comparatively shorter."<sup>60</sup>

<sup>57</sup> In Korean traditional music, the folksongs tend to be more emotional than court music, and one of the methods to express these emotions was using strong, wide, frequent and various vibrations whereas court music appears to be relatively polite and controlled.

<sup>58</sup> Taech'öl Sin, p.195. Translated by the author.

<sup>59</sup> Taech'öl Sin, pp.195-196. Translated by the author.

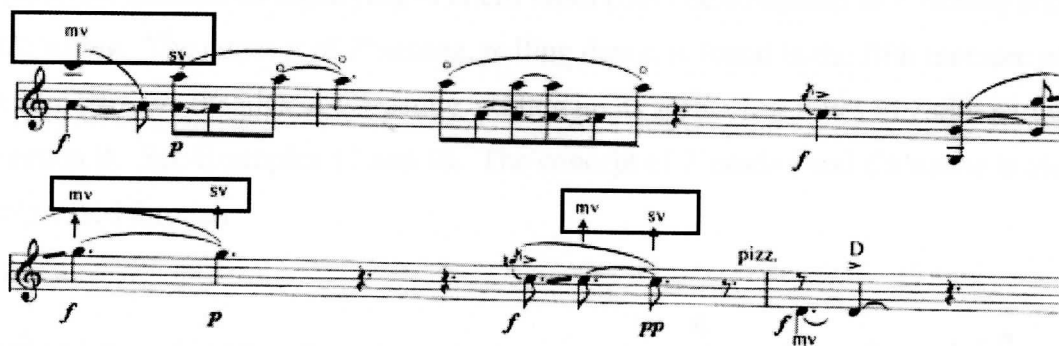
<sup>60</sup> Taech'öl Sin, p.196. Translated by the author.

In *Dirge*, I believe Na experiments with all four kinds of Korean vibrato not only through instrumental techniques but also through the textures of *Dirge*. First, varied vibratos in *Dirge* deliver the spirit of *Yosŏng*. She categorizes *Dirge*'s general vibrato into three kinds, *molto*, *senza*, and normal as she explains in the first page of score. See Example 14. Indeed, the dramatic character of vibrato is especially created by alternating

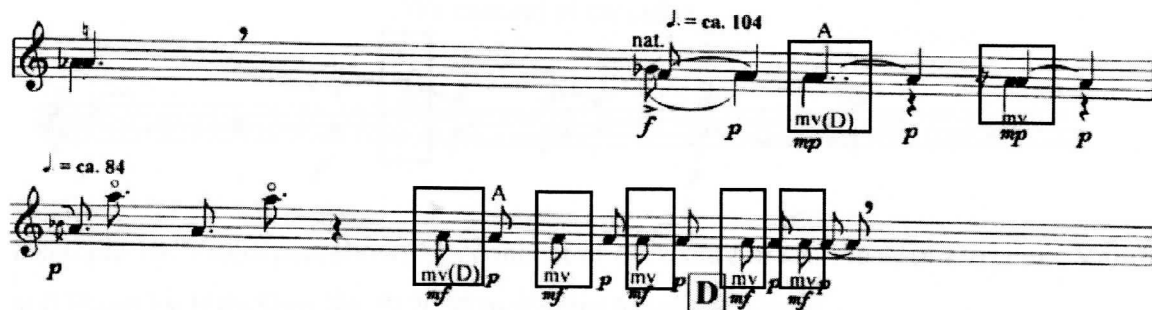
mv	-	molto vib.
sv	-	senza vib.
nv	-	normal vib.
↓		1/4 tone flat
↑		1/4 tone sharp

Example 14. Categorization of vibrato found in the first page of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

the *molto* and *senza* vibratos or irregular applications of *molto* vibrato in violin part. See Examples 15 and 16. Additionally, in the violin part, the technique,



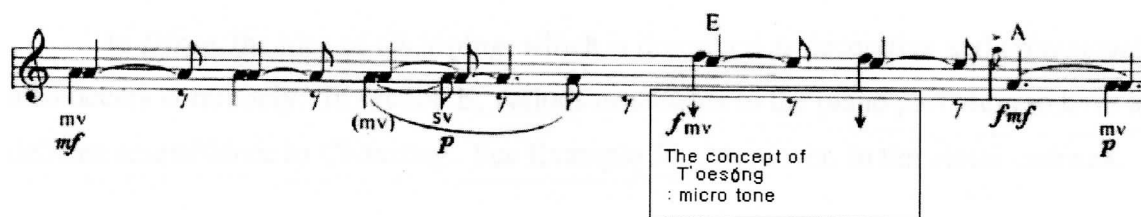
Example 15. Violin part showing alternation of *molto* vibrato and *senza* vibrato in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium



Example 16. Violin part showing irregular applications of *molto* vibratos before section D of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

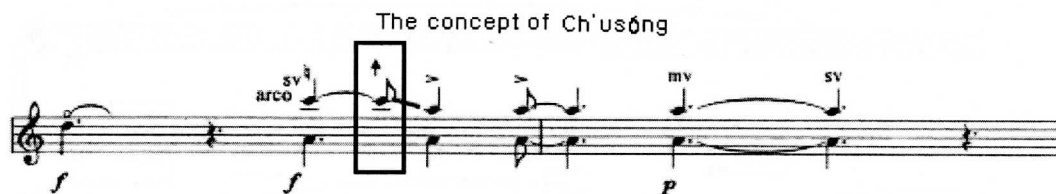
alternating the unison of two strings and one string, which dominates the beginning two sections, A and B is also reminiscent of *Yosŏng* since this technique produces irregular densities of resonance. See Examples 12-A and 12-B.

As *T'oesŏng* and *Ch'usŏng* both indicate the pulling or gliding quality of notes, the arrow indications signifying  $\frac{1}{4}$  micro tones could be compared to *T'oesŏng* and *Ch'usŏng*. The concept of *T'oesŏng*, pulling down, is found in the fifth measure of the violin part and the idea of *Ch'usŏng*, pulling up, is seen a few times in violin part of section B. See Examples 17 and 18. The concept of *T'oesŏng* and *Ch'usŏng* is also expressed through



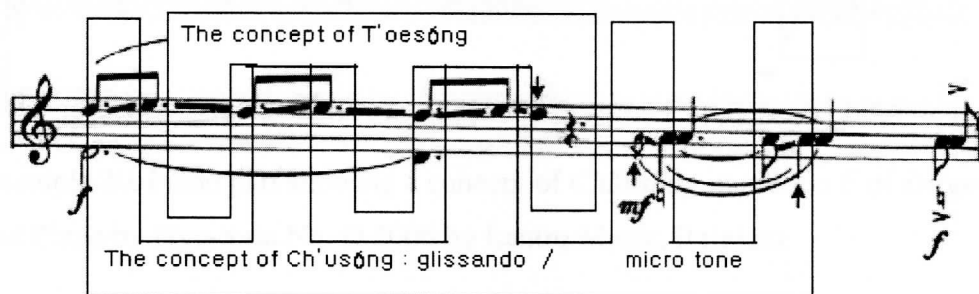
Example 17. Violin part showing a concept of *T'oesŏng* in section A of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium





Example 18. Violin part showing a concept of *Ch'usŏng* in section A of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

the *glissando* technique which is frequently found as in the thirteenth measure of violin part of section B. See Example 19.



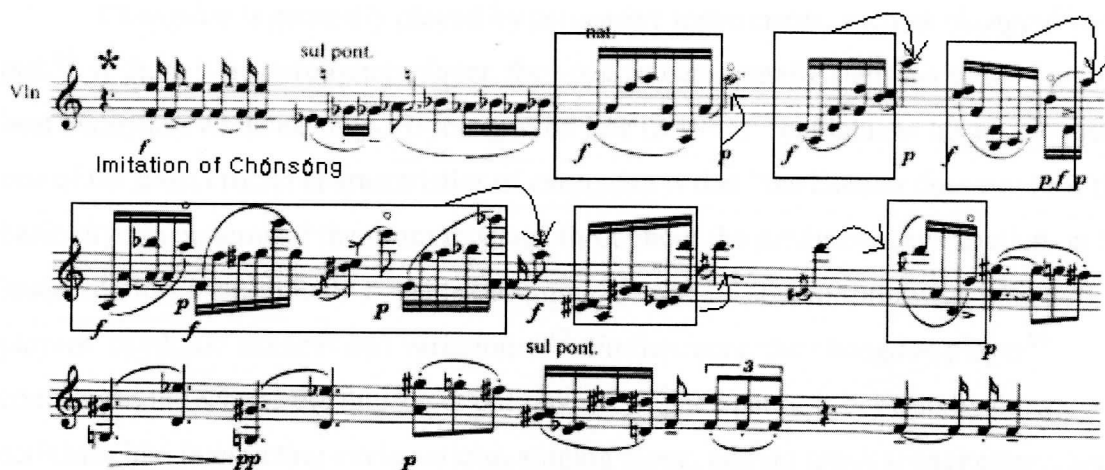
Example 19. Violin part showing concepts of *T'oesŏng* and *Ch'usŏng* through *glissando* technique in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

In *Dirge*, the idea of *Chŏnsŏng*, which is described as decorative and ornamental also occurs commonly. In section E, various ornaments in the piano part seem to have a delicate resemblance to *Chŏnsŏng*. See Example 20. Moreover, in the violin cadenza,

Imitations of Chönsöng

Example 20. Piano part showing a concept of *Chönsöng* in section E of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

which is inserted into the middle of the piece, the multi-note grouped figures require the playing of all four strings almost concurrently. Since the figures are either derived from the primary note or lead into the primary note as well as dramatically embellishing primary notes, this rapid bowing could be compared to an enlarged imitation of *Chönsöng*. See Example 21.



Example 21. Violin cadenza showing a concept of *Chönsöng* in section C of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

## v. Rhythm and Tempo

The division of *Dirge* into five sections is particularly supported by different tempos and rhythmic variations. These are also influenced concurrently by Korean and Western-European traditions as its rhythmic variation is derived from Korean tradition called *changdan* yet appears to be in Western-European language.

Rhythm is a significant element in understanding Korean music since fixed rhythmic patterns are often sustained throughout. The Korean term for these rhythmic patterns is *changdan*. *Chang* refers to 'long' and *dan* means 'short,' hence the word literally indicates 'length.' *Changdan* could be explained as a combined notion of meter signatures and tempo markings in Western-European music, yet it does not completely share the corresponding concept with Western-European music. There are many different kinds of *changdan* and the selection often made depends on the kind of music. Byung-Ki Hwang says "Korean rhythm basically is not divided into time units of equal durations." He further explains, "...rather it is the combination of long and short sounds that makes Korean metrical rhythm what it is."<sup>61</sup>

<sup>61</sup> Byung-ki Hwang, "Some notes on Korean Music and Aspects of its Aesthetics," *The World Music*, Vol. 27-2 (1985), p.39.

*Changdan* is generally played by percussive instruments, such as *changgu*<sup>62</sup> or *puk*.<sup>63</sup> If there is no percussion player, the vocalist occasionally slaps his or her lap to beat *changdan* while he sings. Byoung Won Lee (b.1941)<sup>64</sup> explains in his article that one of the most crucial characteristics of *changdan* is that “the listener does not hear the basic rhythm patterns of the drum repeated throughout the performance; variation on the basic rhythms is unlimited. A skilled drummer should be able to follow the melody players’ rhythmic nuances and variations.”<sup>65</sup> Furthermore, the *changdan* player<sup>66</sup> contributes to recreate the music not only by varying the patterns but also by other activities like interjecting exclamations, singing along, adding musical excitement, and harmonizing with the leading performer. For those reasons, a *changdan* can often be transcribed in different ways.

In *Dirge*, Na not only imports the idea of *changdan* but also expands it by applying two different *changdan* simultaneously, *chungmori changdan* and *chungjungmori changdan*. *Chungmori changdan* means *changdan* with medium tempo and *chungjungmori changdan* is a *changdan* that has slightly faster tempo than *chungmori changdan*. According to *The New Grove Dictionary of Music and Musicians*, “*chungjungmori* is about four seconds long and of a swaying, dancing speed. It is typically in 12/8, with a strong downbeat and an accent on the last quarter before the fourth beat. Metrical change is very common with *chungjungmori*, and performances may modulate quickly between 12/8, 6/4, 3/2, 3/4+6/8 and other possibilities.”<sup>67</sup> See Example 22. Robert C. Provine gives a detailed explanation of *chungmori changdan*

<sup>62</sup> As the most widely used Korean percussion instrument, *changgu* produces the most various timbres and pitches. It is shaped like an hourglass with a wooden body and two skin heads. The left head is called the *Buk* side and is struck with the hand. The right head is called the *Chae* side and is struck with a drumstick. The *Buk* side makes low, deep and soft tones while the *Chae* side produces rather lighter tones.

<sup>63</sup> Literal translation of *Puk* is a drum. It is rather a comprehensive term for all the different instruments that are in the shape of a drum.

<sup>64</sup> Byoung Won Lee is ethnomusicologist and a professor at University of Hawaii.

<sup>65</sup> Byoung Won Lee, “Improvisation in Korean Musics,” *Music Educators Journal*, Vol. 66, No. 5. (Jan., 1980), pp.137-145; 141.

<sup>66</sup> A *Changdan* player is specifically called *Kosu*. The word literally means a talented person who plays *Changgu* or *Puk* as *Ko* indicates the percussive instrument and *su* means the talented person.

<sup>67</sup> Robert C. Provine, Okon Hwang, and Keith Howard, “Korea,” *New Grove Online*, ed. Laura Macy. <<http://www.grovemusic.com>>; accessed December 12, 2007.

### *Chungjungmori changdan*



Example 22. *Chungjungmori changdan*. © Grove Music Online.<sup>68</sup>

as “*chungmori* is about ten seconds long, of a moderate speed, and typically in a 12-beat metre with duple division of each beat (12/4). The first beat is usually strongly marked, with a sharp stick accent on the ninth beat. In performance, the 12 beats may be metrically organized as four groups of three, three groups of four and other groupings.”<sup>69</sup> See Example 23. The major *changdan* of *Dirge* is *chungjungmori changdan*. The

### *Chungmori changdan*



Example 23. *Chungmori changdan*. © Grove Music Online.<sup>70</sup>

variations of *chungjungmori changdan* appear in both the violin and the piano parts when they take the leading role of the music. Yet, the violin and the piano parts do not necessarily share the identical form of *changdan*. The application of two *changdan* is rather liberal than fixed. In addition, there are a few parts which are written freely without being based on any rhythmic pattern. Due to these reasons along with lack of additional instrument playing *changdan* throughout, the use of *changdan* appears to be less evident in *Dirge*. The *changdan* is rather inaudible to a certain extent, yet it still is delicately felt and sensed throughout the music.

In the beginning of the piece, the violin follows a variation of *chungjungmori changdan* whereas the piano pursues *chungmori changdan*. The appeal of the violin part is its complexity, grouping six dotted notes in a measure instead of four as in the original

<sup>68</sup> Robert C. Provine, Okon Hwang, and Keith Howard, “Korea,” *New Grove Online*, ed. Laura Macy. <<http://www.grovemusic.com>>; accessed December 12, 2007.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

*chungjungmori changdan*. This idea continues until section C in the violin part. See Examples 24-26.

**A** ♩ = ca. 168  
(♩ = ca. 56) Chungjungmori changdan

Violin

Piano

Chungmori changdan

Example 24. Showing reproduction of *Chungjungmori changdan* and *Chungmori changdan* in the beginning of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

**A** ♩ = ca. 168  
(♩ = ca. 56) **Reproduction of Chungjungmori changdan**

Violin

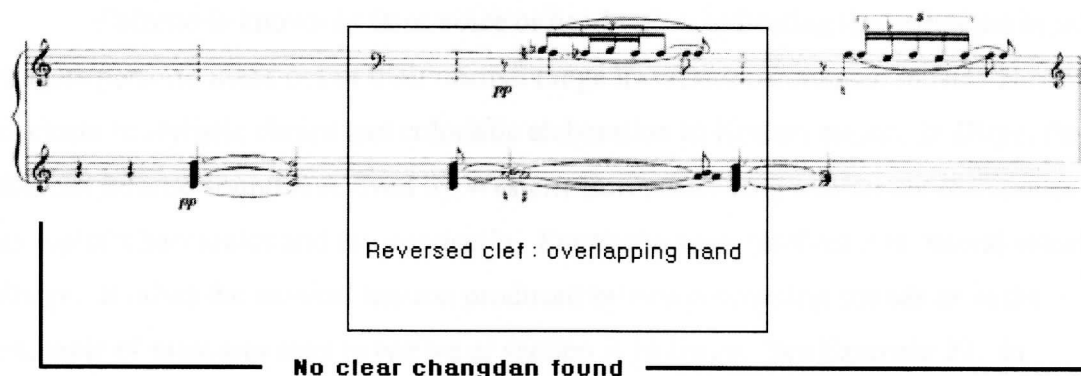
Chungjungmori changdan

Example 25. Violin part showing reproduction of *Chungjungmori changdan* in the beginning of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium



Example 26. Piano part showing reproduction of *Chungmori changdan* in the beginning of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

The piano part seems even less concerned with *changdan* from section B where it focuses more on the overlapping movements of the pianist's hands. See Example 27. Afterward, the idea of *changdan* seems to fade away from both parts.



Example 27. Piano part showing less concentration on the concept of *changdan* in section B of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

Section E, in spite of its specific tempo markings, seems completely independent of any kind of time factor. Na gives long notes extreme freedom stating on the score that they could “be held as long as desired” and this expression leads the music gently to a peaceful ending. Various triplets which occupy the section do not create complete melodies yet they somehow remain as reminiscent of *chungjungmori changdan* in the fragment. See Example 28.

exact rhythms ; ♩ = ca. 240/♩ a long note to be held as long as desired

**E** ♩ = ca. 240

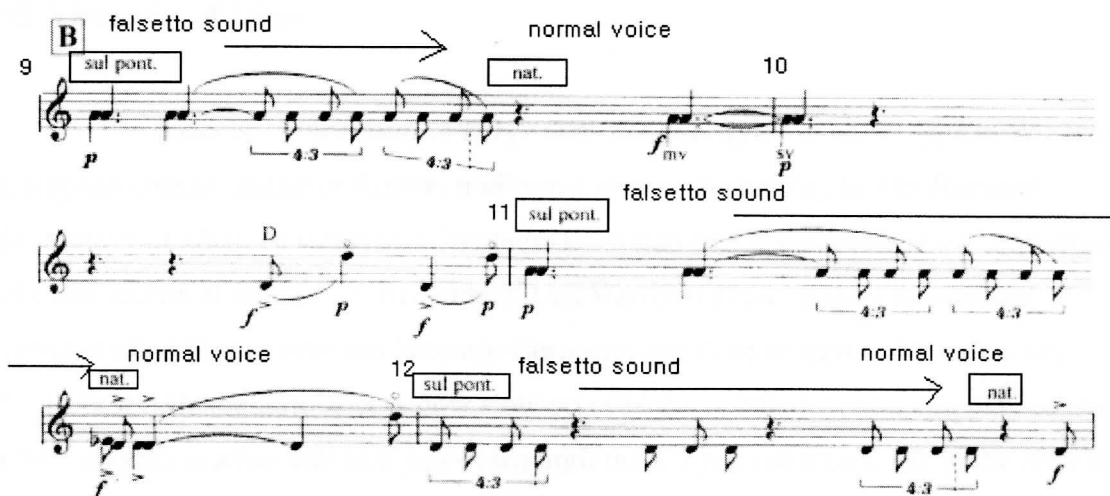
reminiscent of chungjungmori changdan

Example 28. Showing being independent from *changdan* in section E of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

#### vi. Additional Technique: *Falsetto*

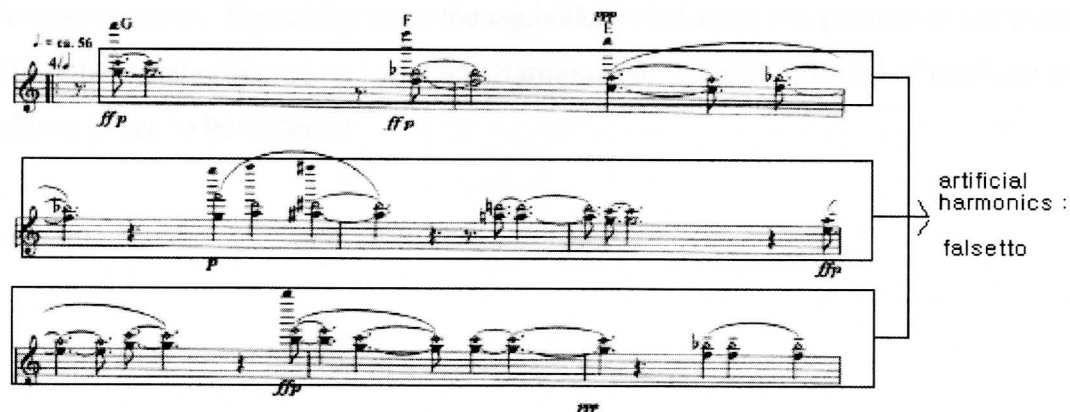
*Falsetto* is known as false voice or head voice, indicating the technique in which singers perform notes out of their normal range in Western-European music. However, it is closer to stylistic choice and coloristic elaboration in Korean music. In *Dirge*, the Korean *falsetto* sound is revived by Western-European string instrument techniques such as violin's harmonics and the *ponticello*. *Ponticello* soon resolves into natural sound in *Dirge*. It raises the musical tension produced by two contrasting sounds as in the example of measures nine to twelve of section A in *Dirge*. See Example 29. In





Example 29. Violin part showing reproduction of *falsetto* using *ponticello* in section A of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

addition, *falsetto* sounds are also reproduced by violin harmonics. Throughout section D, the violin's expression with artificial harmonics resembles the sound of coloristic *falsetto* in Korean traditional music. See Example 30. It brings a distinguished timbre to the texture of the music as it is interjected between the tranquil melodies of the piano



Example 30. Violin part showing reproduction of *falsetto* using harmonics in section D of *Dirge* for Violin and Piano by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

## vii. Virtuosity of *Dirge*

The concept of virtuosity in *Dirge* does not exactly fit in either typical Western-European concert music or Korean traditional music. According to *The Harvard Dictionary of Music*, a virtuoso in Western-European music is described as "A performer of great technical ability."<sup>71</sup> In contrast, Lou Harrison explains how the concept of virtuosity is different between Western-European and Korean music. Harrison says, "...in East Asia the virtuosity is how slow you can go, ...how low you can play on the *piri*,<sup>72</sup> and the teacher will pull you down until there's just not a note left in the double reed ... it's almost the reverse of the Western thing."<sup>73</sup>

*Dirge* cannot be labeled as either overly technically challenging or completely linking to Korean virtuosity, yet some adoptions from them are found. Its stillness and long phrases are certainly influences of Korean music. On the other hand, in the middle of *Dirge*, there is a cadenza for violin which is unmeasured and written liberally. The section is as brilliant as in Western-European concert music. Again, two contrasting ideas are presented concurrently and suggest another level of virtuosity.

*Dirge*'s expressions and languages are derived from both Western-European and Korean cultures. Especially since the equivalence between two cultures is not enforced, *Dirge* feels rather liberal and uniquely harmonized. Indeed, this kind of dualistic origin allows *Dirge* to be different.

---

<sup>71</sup> Con Michael Randel, ed., *The Harvard Dictionary of Music*, 4<sup>th</sup> ed. (Cambridge, Massachusetts, and London, England: The Belknap Press of Harvard University Press, 2003); s.v. "Virtuoso."

<sup>72</sup> *Piri* is Korean traditional double-reed wind instrument made out of bamboo. According to *The Music of Lou Harrison*, Lou Harrison studied Korean music and learned to play *piri* with Dr. Lee Hye Ku who is a Korean traditional music performer and scholar.

<sup>73</sup> Von Gunden, p.165. This quotation is particularly from Dr. Von Gunden's taped interview with Lou Harrison, (Aptos. California, May 30, 1990).

## CHAPTER III

### STUDY OF *SONG OF THE BEGGARS* FOR STRING QUARTET (1998)

#### A. Background

If the spirit of *Dirge* is rooted deeply in Korean culture regardless of its expression through Western-European language, *Song of the Beggars* speaks more balanced yet complicated language. Its origin, emotion, and expression are not only derived from both Korean and Western-European cultures but also interwoven between those two. *Song of the Beggars* for string quartet was completed in 1998; a year after that Hyo-Shin Na finished the *Dirge* (1997) for violin and piano. In fact, the title has been translated from its Korean title, *Kahk-Seo-Ree-Ta-Ryeong*,<sup>74</sup> which is the Korean translation of *Song of the Beggars*. The music was written for the Kronos String Quartet and commissioned by Hancher Auditorium at the University of Iowa.

#### B. General Character

*Song of the Beggars* is a short composition that lasts approximately five minutes and has 170 measures. Although the music softens occasionally to quietness, the general

---

<sup>74</sup> To avoid confusion, *Song of the Beggars*, in this chapter, will indicate the piece by Hyo-Shin Na whereas *Kahk-Seo-Ree-Ta-Ryeong* will designate the original music than as the translated title of *Song of the Beggars* unless differently explained.

impression is excitement with busy and fast textures. This impression is accomplished by means of dramatic elements, such as great ranges of dynamics which tend to shift rapidly, and various rhythmic alterations that appear concurrently. Extreme effects including striking and frequent vibrato and *glissando* techniques are also important factors which increase the grandeur of the piece. See Example 1. In particular, as Na indicated to “play with no vib. unless marked,”<sup>75</sup> vibrato becomes more a striking and important feature in *Song of the Beggars* when it is marked.

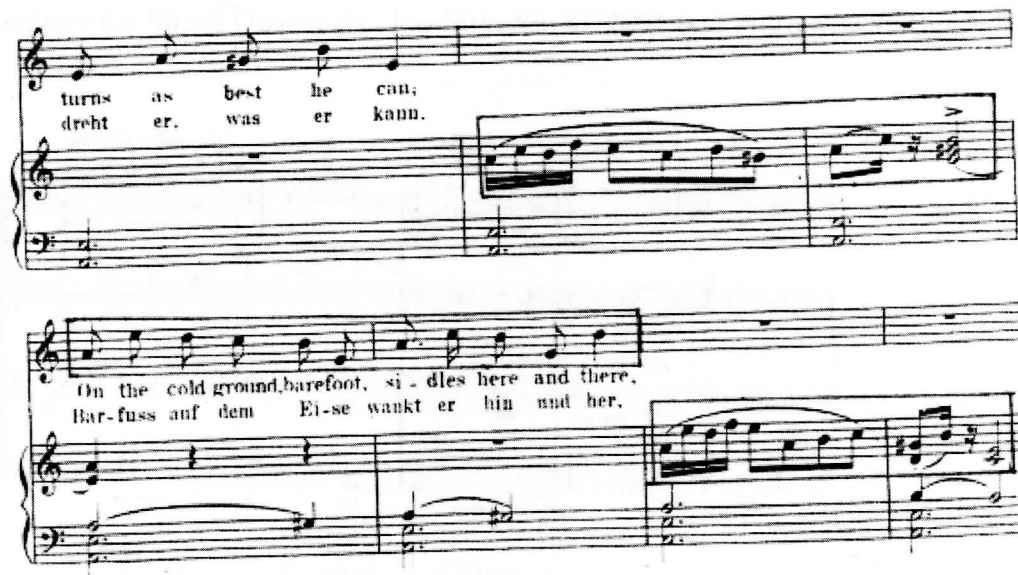
The image shows a musical score for a string quartet, specifically Example 1 from *Song of the Beggars* by Hyo-Shin Na. The score is for Violin I, Violin II, Viola, and Violoncello. It features a variety of dynamic markings including *mp*, *ff*, *p*, *molto*, *f*, and *ppp*. Performance instructions such as *Senza tempo*, *ca. 20''*, *slow bowing (change when necessary)*, *pizz.*, and *arco* are present. Technical markings for *vibrato* and *glissando* are also included. A callout box on the right side of the score states: "Great ranges of dynamics : Shift rapidly".

Example 1. Showing the exciting elements of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

<sup>75</sup> Hyo-Shin Na, *Song of the Beggars* (Belgium: Lantro Music, 2006), p.1.

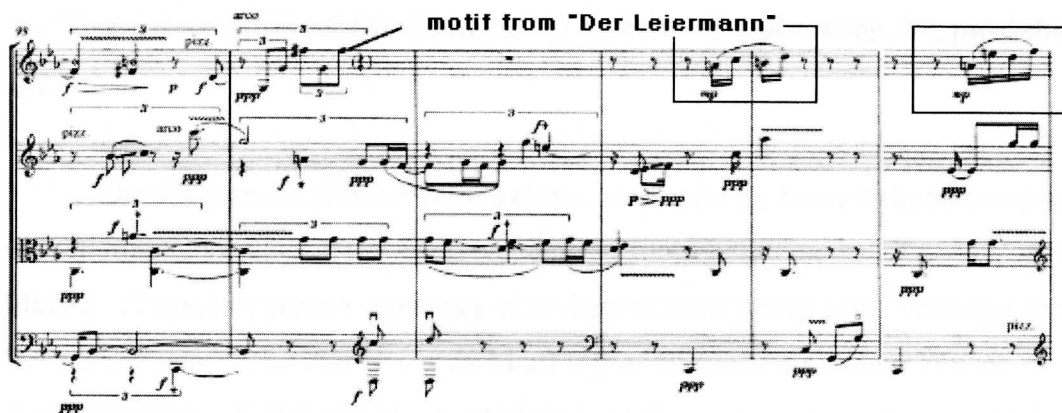
### C. Dualistic Origins

Indeed, an enthusiastic characteristic of *Song of the Beggars* came from one of its original sources, *Kahk-Seo-Ree-Ta-Ryeong*. However, despite having a Korean source, its sound is not as Korean as Na's other composition *Dirge* (1997) in which the melodies are directly influenced by Korea folk song, namely *Sanyömbul*. It is because *Song of the Beggars* (1998) is not only inspired by Korean material but also directly imports Western material. Na used the motif of "Der Leiermann" from Schubert's *Die Winterreise* in her *Song of the Beggars*.<sup>76</sup> See Examples 2-4.



Example 2. m.14-20 showing motifs of "Der Leiermann" from *Die Winterreise* by Franz Schubert. © 1895 by G. Schirmer, Inc.

<sup>76</sup> This information was revealed by Hyo-Shin Na when I started the project.



Example 3. m.99-104 showing motifs from Schubert's "Der Leiermann" in *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

Example 4. m.154-164 showing more motifs from Schubert's "Der Leiermann" in *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

i. “Der Leiermann” (of *Die Winterreise*) by Franz Schubert (op. 89, published in 1827)

*Die Winterreise* [Winter Journey] is a song cycle by Franz Schubert originally written for a tenor voice. The cycle contains 24 songs based on the 24 poems of Wilhelm Müller. The poems portray a journey of broken-hearted young man. Amongst them, “Der Leiermann” [The Hurdy-Gurdy Man] is the last song. As Robert Winter demonstrates “... Following his rejection in love, the protagonist ends up resigning himself to the chilling alienation experienced in the last song by ‘the hurdy-gurdy man’, a perspective that must have struck a sympathetic chord with Schubert.”<sup>77</sup>

“Der Leiermann” has two significant motifs that repeat throughout. See Example 2. Each motif appears to be in a two-measure form and contain eleven notes. They are simple and delicately altered in *Andante* with soft dynamics. According to Dietrich Fischer-Dieskau, “The musical construction of *Der Leiermann*, the last station on the journey of sorrow, makes it one of Schubert’s most original creations... *Der Leiermann* is not only the emotional nadir of the cycle-this song is the culmination of everything that Schubert ever wrote, for there is no escape from this agony...”<sup>78</sup> In fact, “Der Leiermann,” is consumed by this gloominess.

ii. *Kahk-Seo-Ree-Ta-Ryeong*

In Korea, *Kahk-Seo-Ree* would simply mean beggars<sup>79</sup> yet it is recognized more as a group of wanderers who traveled and performed. *Ta-Ryeong* indicates a kind of Korean folksong.<sup>80</sup> Thus, *Kahk-Seo-Ree-Ta-Ryeong* is a Korean folksong that had been sung by vagabonds called *Kahk-Seo-Ree*. There is no real *Kahk-Seo-Ree* existing these

<sup>77</sup> Robert Winter, “Schubert, Franz.” *Grove Music Online*, ed. Laura Macy. <<http://www.grovemusic.com>>; accessed March 5, 2008.

<sup>78</sup> Dietrich Fischer-Dieskau, *Schubert’s Songs- A Biographical Study*, trans. Kenneth S. Whitton (New York: Alfred A. Knopf Inc., 1977), p.266.

<sup>79</sup> Indeed, the origin of word *Kahk-Seo-Ree* is not only varied but also difficult to relate with the song, *Kahk-Seo-Ree-Ta-Ryeong*. For fuller discussion see Söngsu Chang, “The Study on Troupes and Structures of *Kahk-Seo-Ree-Ta-Ryeong*,” *Literature and Language* [Munhak Kwa Eoneo], Vol. 16 (May, 1995): 265-288.

<sup>80</sup> *Ta-Ryeong* also could be a term for a kind of musical genre, a name for particular traditional narrative song, a kind of theatrical play, a script of traditional opera or a form of literature.



days. However, similar performances are still found in Korea by special groups of performers impersonating *Kahk-Seo-Ree* who aspire to preserve this unique cultural inheritance. Furthermore, it was later developed into theatrical performances and accepted occasionally into other genres such as Korean classical literature. Since the real *Kahk-Seo-Ree* exists no more, the study of *Kahk-Seo-Ree-Ta-Ryeong* often depends on the written records or the descriptions offered by people who witnessed the actual performances. As a consequence, it is rather difficult to find the original form of *Kahk-Seo-Ree-Ta-Ryeong*.

Yet, despite this difficulty, a number of common characteristics seem to have survived. First, the music is constructed in three parts - an introduction, the main body, and the conclusion. In the introduction, *Kahk-Seo-Ree* identify themselves as beggars. In the main body, *Kahk-Seo-Ree* play with lyrics, and they often repeat the music and lyrics of introduction in the conclusion. The music is straightforward, having simple tunes and rhythms. Generally, it is sung in 4/8 and the rhythms are rather simple. The lyrics are humorous and at the same time sarcastic about social discrimination and irrationality. Although it was sung by beggars, they were not sad or regretful about their misfortune, but they were mirthful, joyful and sang exciting music. This characteristic also causes the *Kahk-Seo-Ree-Ta-Ryeong* to be one of the popular traditional theatrical performances in modern Korea.

Remarkably, a common quality is discovered between the two original sources. Both *Kahk-Seo-Ree-Ta-Ryeong* and "Der Leiermann" present pathetic situations of the central characters. These leading roles are described as wandering musicians who were not welcomed by their audiences. Consequently, their music includes pitiable sentiments yet their expressions toward this emotion appear to be rather different. The lyrics and the music of *Kahk-Seo-Ree-Ta-Ryeong* are humorous while gloominess dominates the music of "Der Leiermann." These two conflicting expressions co-exist in *Song of the Beggars*. Although it is not visibly sectioned, there are alternations between the two different expressions, which are derived from similar pitiable sentiments.



## D. Instrumentation

*Song of the Beggars* is written for a Western string quartet. Interestingly, neither of the original sources, *Kahk-Seo-Ree-Ta-Ryeung* nor “Der Leiermann,” is associated with stringed instruments. *Kahk-Seo-Ree-Ta-Ryeung* generally is not accompanied by a melodic instrument. Yet if it is, it is usually wind instruments rather than strings. Most of the time, it is performed with various percussive instruments. “Der Leiermann” was originally written for tenor voice with piano accompaniment. Regardless of the sources, Na chose a string quartet. Yet ironically, this instrumentation succeeds at delivering the major characters’ emotions from both sources since the string instruments are capable of carrying various expressions including the gloominess of “Der Leiermann” and the humor of *Kahk-Seo-Ree-Ta-Ryeung*.

Regardless, it seems that Na did not want to be restricted by the string quartet’s traditional expectation. In particular, the roles of viola and second violin that are acknowledged more with their supportive roles in traditional Western-European concert music are noticeable in that they frequently take the centers of the music. For instance, the solo viola opens the piece with a single quiet note G and arrives first at the loudest point for the finale of the piece. See Examples 5 and 6. Also, the viola frequently plays

Example 5. m.1-3 showing the viola opening of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

viola arrives first at ff

other parts arrive at ff

Example 6. m.168-170 showing viola's first arrival at the loudest point for the finale of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

the melody as in the example of measure 30 to 42. See Example 7. The role of the second violin is less significant than the viola; however it is quiet active as in the example of beginning of the piece. See Example 1. The second violin not only has the loudest dynamic, *ff*, among four parts but also plays the melody.

Example 7. m.30-42 showing viola's melody of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

### E. Virtuosity of *Song of the Beggars*

Because of its dualistic origins, two different styles of virtuosity coexist in *Song of the Beggars*. Often, virtuosity in Western music is technically brilliant and grandiose.

On the other hand, the virtuosity of Korean traditional music emphasizes long phrases and quietness. Full and busy textures, frequent dynamic changes, technical demands, wide registers, and clear dominant voices instill *Song of the Beggars* with Western virtuosity as in the beginning and the end of this piece. Contrary to the general Korean traditional music as well as many of Na's own compositions, *Song of the Beggars* has a grand finale. See Example 8. Through the last six measures, the music grows to create the single most dramatic moment of the piece. Every element of the finale including dynamics, register, tempo, and atmosphere ascends. This is certainly characteristic of typical Western virtuosity.

**constant glissando**

Tempo 1 (♩ = ca. 176)

**viola's ascending register**

**molto accelerando**

**violins' ascending register**

**dynamic growth**

Example 8. Finale showing Western virtuosity of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

As mentioned in Chapter 2, virtuosity in Korean music is distinguished from Western standards. There are certain aesthetics in the slowness and quietness of Korean

music. Everything noble requires composed attitudes. Noble music should not scream nor be ostentatious. Many times, Western virtuosic moments in *Song of the Beggars* are followed by sections of sudden quietness and unhurried moments. For example, in measure 26, the music approaches an unexpected yet temporary calmness. See Example 9. Two violins play *ponticello* with *ppp* and *no cresc* while the cello takes a rest two measures long. In addition, the viola part embodies the nobility of Korean traditional music in its slow, easy, and prolonged pitch as if held in a long breath. The composer suggests playing the section with slow bowing.<sup>81</sup> This quiet and calm atmosphere continues until measure 41. These aspects not only support escaping from the loudness and brilliance of the previous section but also resemble the virtuosity and nobility of Korean music. Interestingly, Western virtuosity appears in the places that are influenced

**sudden quietness**

Example 9. m.24-29 showing Korean virtuosity of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

by *Kahk-Seo-Ree-Ta-Ryeong* and Korean virtuosity is often found at the moments inspired by “Der Leiermann.” See Example 10. In the middle of measure 155, the brilliance and grandness of Western virtuosity that have been sustained for awhile suddenly end. When interjecting the motif from “Der Leiermann,” the music approaches unexpected quietness in which all the parts have less and subtle movements. Considering the interrelationship between the sources and their expressions, Na did not simply borrow

<sup>81</sup> Hyo-Shin Na, *Song of the Beggars* (Belgium: Lantro Music, 2006), p.2.

snippets but applied her individual creativity, crisscrossing the components. This corresponds to the notion of dualism, yet the components appreciate each other rather than competing with one another in this dualism.

The image displays two systems of musical notation for a string quartet. The first system, measures 154-164, includes a 'motif from "Der Leiermann"' in the upper staves, marked with dynamics like *ff*, *mp*, *pp*, and *ppp*. The lower staves are labeled 'quiet dynamics' and 'korean virtuosity'. The second system, measures 155-164, features a 'long phrase' in the upper staves, with dynamics like *mp*, *pp*, and *ppp*. The lower staves are also labeled 'quiet dynamics' and 'korean virtuosity'. Arrows indicate 'western virtuosity' for the first system and 'korean virtuosity' for the second system.

Example 10. m.154-164 showing dual virtuosity of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

## F. Tonal Centers

Despite its key signature, *Song of the Beggars* is not wholly controlled by Western tradition regarding its tonal system. Instead, there are three emphasized notes, G, A, and B that appear to be relatively dominant to certain sections. See Figure 1. Indeed, these three notes are related to "Der Leiermann." Originally, Schubert composed "Der

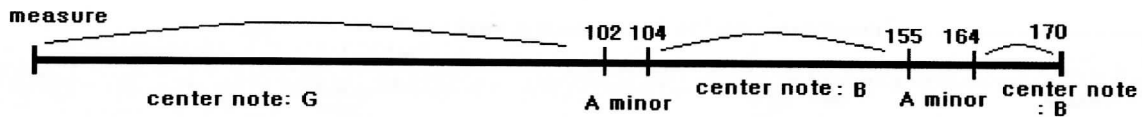


Figure 1. Explaining the tonal emphasis of *Song of the Beggars* for String Quartet by Hyo-Shin Na.

Leiermann" in B Minor yet later it was transposed into A minor. Erwin Schaeffer and Harold Spivacke explain as;

We should like to note further, that the original key in the manuscript was B minor. The first publisher chose to transpose this one tone lower, although his main reason for doing so (avoidance of a" in the voice part) was not present. In this one case, does it not seem that action, based solely on practical motives, produced better results than the genius of creator? The thought refuses to leave us that the special atmosphere of *Der Leiermann* receives a more propitious, a more impressive elucidation in A than in B. It can no longer determined with certainty whether Schubert personally agreed to this last transposition, but we are convinced that he would have done so later.<sup>82</sup>

Hyo-Shin Na might have referenced the transposed version of score. In the *Song of the Beggars*, the quotations of Schubert's motif are written in A Minor. See Example 11.

<sup>82</sup> Erwin Schaeffer and Harold Spivacke, "Schubert's "Winterreise," *The Musical Quarterly*, Vol. 24, No. 1 (U.K.: Oxford University Press, Jan. 1938): 39-57; see p. 56.

**violin I : first A minor motif of "Der Leiermann"**

**violin I and II : second A minor motif of "Der Leiermann"**

Example 11. m.102-104 and m.155-164 showing the quotation of A minor motif from "Der Leiermann" in *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

This quotation of Schubert's motif is introduced at measure 102, and recurs at measure 155. Before measure 102, the tonal emphasis of music is on G. See Example 12. After







Example 13. m.110-121 violin parts showing B as the tonal emphasis of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

on a particular tradition but are accomplished by this interesting correlation between three notes.

### G. String Technique: Vibrato, Glissando & Tremolo

The most important and evident element that *Song of the Beggars* absorbed from the original *Kahk-Seo-Ree-Ta-Ryeong* is its exciting sound. This spirit is transported intact into *Song of the Beggars* by Na. In addition, the 4/8 meter, tempo and its humorous characters of *Kahk-Seo-Ree-Ta-Ryeong* emerge through Na's composition. Especially, its humorous characters are portrayed by an extreme use of particular string techniques. In *Song of the Beggars*, the characteristics derived from the Korean folk song, *Kahk-Seo-Ree-Ta-Ryeong* are supported by particular Western string techniques such as vibrato, *glissando* and tremolo. Instead of using these techniques as secondary ornaments, Na applies them liberally and indicates their uses specifically each time. These techniques create the increasing intensity and energy of the piece.

John Sherba and Hank Dutt, members of the Kronos Quartet, who premiered the composition, described the vibrato in *Song of the Beggars* as being especially distinctive yet highly concentrated and demanding.<sup>83</sup> One purpose of vibrato in Western music was to attain the *legato* stroke, and it is now considered as an essential element constituting smoothly connected sounds of string instruments when performing traditional Western-European concert music. String players ordinarily train to produce the vibratos that do not affect the intonation nor interrupt phrasing. In opposition, the vibrations in *Song of the Beggars* appear to be overly powerful and aggressive.

Kronos' recording of the first performance in 1998 has never been released; however, Hyo-Shin Na gave me this particular recording of *Song of the Beggars* by Kronos Quartet in the beginning stage of research for this study. In it, I noticed that the vibrato is not in a continuous motion but has relatively wide waves and swells regardless of its dynamics. The contrast is maximized since the notes without vibrato indication are instructed to be played with no vibrato. The vibrato indication is expressed as a wavy line above each note and described as *molto* vibrato in the score. This technique in *Song of the Beggars* intends to create dramatic moments.

The excitement in the music caused by the vibrato is supported by associations with other techniques including *glissando* and tremolo. On many occasions, vibrato in *Song of the Beggars* accompany additional techniques and this correlation intensifies the effect. Furthermore, repeated and rapid dynamic changes with these techniques bring out the electrifying yet humorous atmosphere. See Example 14.

---

<sup>83</sup> Personal interview with the author, University of Illinois at Urbana-Champaign (Urbana, Illinois, February, 2006).

This musical score for String Quartet, measures 14-18, illustrates a variety of string techniques. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Key techniques and markings include:

- violato**: Marked above the first two staves in measures 14 and 15.
- glissando**: Marked above the first staff in measures 14, 15, and 17, and below the fourth staff in measures 14 and 15.
- rapid dynamic change**: Marked below the first staff in measures 14 and 15, and below the fourth staff in measures 14 and 15.
- tremolo**: Marked above the first staff in measures 16 and 17, and below the fourth staff in measures 16 and 17.
- arco**: Marked above the first staff in measures 16 and 17, and below the fourth staff in measures 16 and 17.
- pizz.**: Marked below the first staff in measure 14.
- tristoso as possibile**: Marked above the first staff in measure 17.
- tristoso as possibile**: Marked above the first staff in measure 18.

Example 14. m.14-18 showing the use of string techniques in *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

## H. Tempo and Meter

The exact melody of *Kahk-Seo-Ree-Ta-Ryeong* does not appear in *Song of the Beggars*. Instead, the spirit of *Kahk-Seo-Ree-Ta-Ryeong* is delivered through a number of different components. One of most apparent influences is its tempo and meter. See Example 15. Although there is no fixed way of performing *Kahk-Seo-Ree-Ta-Ryeong*,

This image shows handwritten musical notation for the piece *Kahk-Seo-Ree-Ta-Ryeong*. The notation is written on two staves in 4/8 time. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The lyrics are written in Korean below the notes.

Staff 1: 자 연에 왔 던 - 각 설 - 이 가 그 도 안 그 - 고 많 네

Staff 2: 일 세기 세기 돌아 - 가 다 정 세기 세기 돌 양 가 다

Example 15. *Kahk-Seo-Ree-Ta-Ryeong*, transcribed by Hanna Yu.

commonly it has been sung in 4/8 or 4/4 and the tempo is around ♩ = 74-92. *Song of the Beggars* is also written in 4/8, and its general tempo is ♩ = 176 which later adjusts to ♩ = 138. For the finale, the tempo returns to ♩ = 176.

In addition, *Song of the Beggars*' phrasing resembles the uncomplicated and straightforward phrasing of *Kahk-Seo-Ree-Ta-Ryeong*. *Kahk-Seo-Ree-Ta-Ryeong* is sung in two-measure phrases that are short and eight-measure phrases that are long. In *Song of the Beggars*, identical eight-measure phrasing occurs in the beginning. See Example 16. Though, the phrasing appears to be more flexible than fixed, especially when the piece interjects the slow sections. An eight-measure phrase constructs the main structure of the

Example 16 shows the beginning of the piece for String Quartet. The score is for Violin 1, Violin 2, Viola, and Violoncello. It starts with a 'Senza tempo' section marked 'ca. 20'' and then transitions to a section marked 'D = ca. 176'. The first eight measures are highlighted with a box and labeled 'one phrase: 8 measures'. The score includes various dynamics (ppp, p, mp, f, ff) and articulations (accents, slurs, staccato, pizzicato).

Example 16. Beginning showing eight-measure phrasing of *Song of the Beggars* for String Quartet by Hyo-Shin Na. © 2006 by Lantro Music, Belgium

piece while there are more liberal elements such as solos for particular instruments and bridges that connect different parts. See Figure 2. Generally, eight-measure phrases

contain exciting materials whereas the music of solo parts and bridges are subtle and quiet.

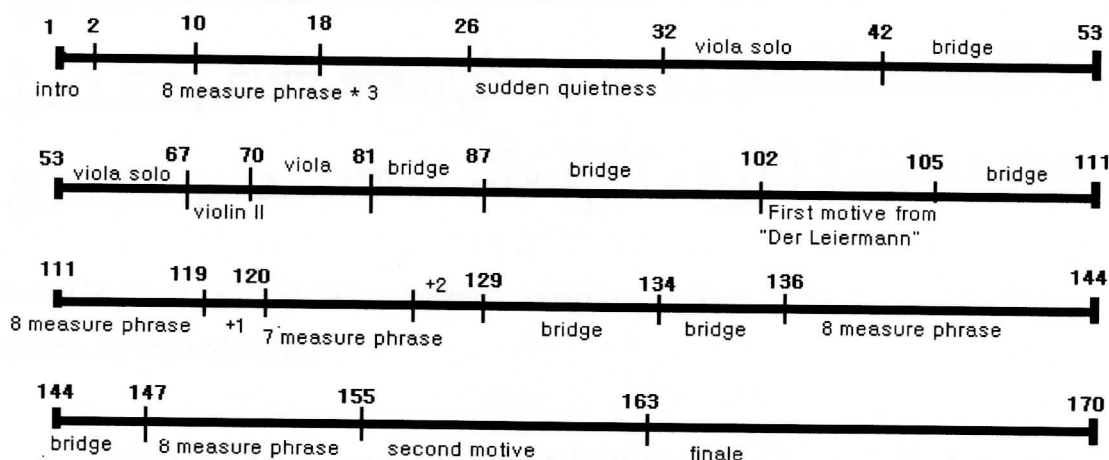
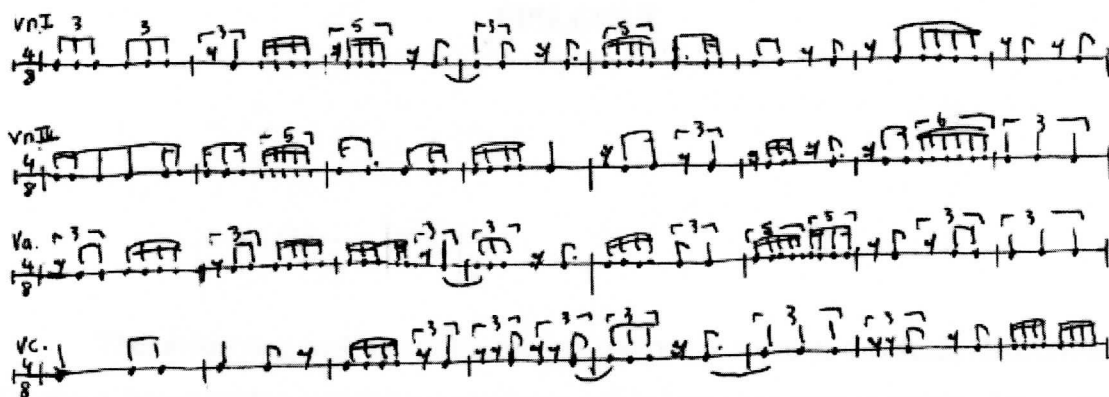


Figure 2. Presentation of *Song of the Beggars* for String Quartet by Hyo-Shin Na.

## I. Rhythmic Alteration

Simple yet flexible phrasings of *Song of the Beggars* are continually supported by additional rhythmic alterations. Rhythmic demands have been one of the most vital elements in contemporary Western-European concert music, and Na utilizes this idea in *Song of the Beggars*. It is also an element that demonstrates Na's delicate and precise compositional style. She employs continuous rhythmic alterations that are sustained through the piece. Each instrument plays independent rhythms and almost never plays the same rhythm at the same instant. The alterations are unrestricted by any rule or regulation. Compared to the first phrase, the rhythms are far more complicated and their alterations are expanded in the third phrase. See Examples 16 and 17.



Example 17. m.18-25 showing rhythmic variations of *Song of the Beggars* for String Quartet by Hyo-Shin Na.

*Song of the Beggars* exhibits Korean-Euro Dualism. It is literally derived from two sources, Korean, *Kahk-Seo-Ree-Ta-Ryeong* as well as Western-European, “Der Leiermann” from Schubert’s *Winterreise*. Influences and expressions inspired by these two sources coexist in the piece. Especially, gloomy feeling of “Der Leiermann” and humor of *Kahk-Seo-Ree-Ta-Ryeong* are absorbed into *Song of the Beggars*. Joining these two emotions with similarities and dissimilarities creates uniqueness. The music sometimes appears to be exciting with loud dynamics and diminished expressions, but then it shifts suddenly to gloominess with soft dynamic and isolated expression. This difference between the two emotions is presented in a respectful manner in *Song of the Beggars*.

## EPILOGUE

The underlying motivation for my passion on the topic of this study, Korean-Euro Dualism, began with a surprising experience while I was listening to music. I was caught up in the music, seemingly comprehending effortlessly what were then unfamiliar and unknown sounds. Later I was able to identify them as Korean. In fact, this experience of acknowledging "Korean-ness"<sup>84</sup> in Western-European concert music came through compositions by Hyo-Shin Na, namely *Dirge* for Violin and Piano (1997) and *Song of the Beggars* for String Quartet (1998). This incident aroused my curiosity and led me to ask various questions about Hyo-Shin Na and her works, such as, who she was, what her direct inspirations were for those works, what her compositional motivations were, why I was familiar with the unidentified sounds of her compositions, and so on.

In the course of study, I learned that she was one of the rising Korean-native women composers who had spent more than half of her life in the States studying and composing music. Her inspirations were diverse, yet particular works including *Dirge* and *Song of the Beggars* were especially distinctive. They are dualistic in nature but did not require equivalency between components. The components are concurrently drawn from two cultures, Korean and Western-European. The sources of their familiar sounds are from Korean materials, yet the music was recognized as Western-European concert music due to its Western-European form and language.

Indeed, Hyo-Shin Na claims that her works cannot be labeled or limited to one particular culture. Instead, she seems to incorporate the concept of 'co-existence' that she discovered while experimenting with various compositional ideas. As a musician who was highly exposed and devoted to music outside her native culture, Na went through a period of confusion in which she questioned her musical identity. Later, she realized that both Korean and Western-European cultures were alive together within her

---

<sup>84</sup> I coined the term to suggest a quality associating with Korean.



and that her compositional works could express this reality. When joining different cultures together, her intention and expression are rather liberal in that she does not design equal balance between the cultures. Rather, she intends to let them 'co-exist.' On the other hand, her methods rely on careful studies of materials. This compositional concept of 'co-existence' by Hyo-Shin Na was certainly attractive to me and also paralleled my idea of Korean-Euro Dualism.

While researching, I also found many other works that embrace different cultures; this trend appeared to be particularly favored in the works of Asian composers. Indeed, Asian composers' attempts to join their own cultures with their Western-European compositions seemed to catch the attention of the listeners due to their exotic sounds that are inherent in the vast distances between West and East.

Composers from East Asia including China, Japan, and Korea have been especially prominent in bringing their nationalities into their Western-European style compositions. In China, Xiao Shuxian's compositional style appears to be the combination of Chinese folk music and Western techniques, as represented by her two compositions *Chinese Children's Suite* and *Huainian Zuguo* [A Commemoration of My Homeland]. They were among the first works by a Chinese composer to become known in the West.<sup>85</sup> Xian Xinghai who is best known for his *Yellow River Cantata* (1939), which later was arranged as *Yellow River Piano Concerto* (1969) by Yin Chengzong, is another representative Chinese composer. *Yellow River Cantata* (1939) is one of the best known compositions that attempts the merger of Chinese and Western components. In Japan, the renowned Tōru Takemitsu (1930-1996) made an effort to join traditional Japanese instruments with modern Western instruments as shown in the example titled *November Steps for Biwa*,<sup>86</sup> *Shakuhachi*,<sup>87</sup> and *Orchestra* (1967) that he wrote under commission of the New York Philharmonic Orchestra. This unique instrumentation naturally brought a dualistic quality into the composition. In Korea, the trend of

<sup>85</sup> Julie Anne Sadie and Rhian Samuel, eds., *The Norton/ Grove Dictionary of Women Composers* (New York: W. W. Norton and Company, 1995), p.505.

<sup>86</sup> *Biwa* is a traditional Japanese lute which is categorized into seven different kinds depending on numbers of strings; *Gagaku biwa*, *Gogenbiwa*, *Mōsō biwa*, *Heike biwa*, *Satsuma biwa*, *Chikuzen biwa*, and *Nishiki biwa*.

<sup>87</sup> *Shakuhachi* is a kind of Japanese bamboo flute.



expressing Korean culture through Western-European compositions began with Isang Yun (1917-1995) and has been continued by various composers.<sup>88</sup>

I believe that these composers not only succeeded in raising the awareness of their countries to the world of Western-European concert music but also contributed to expanding the musical language of twentieth century Western-European concert music. The trend has not only been continued but has also received serious attention. However, in my opinion, the blending of Western and Eastern elements in Western-European concert music still lacks recognition as being part of the developmental phenomenon of Western-European concert music. I think that the discussion and studies of this phenomenon have to be not only extended but also specified according to individuals and classified in a new way since these composers had unusual intentions, motivations, viewpoints, methods, and expressions in terms of merging different cultures.

In particular, the union of Korean and Western-European music is distinctive and noteworthy because “it’s possible that Korean music is the farthest from western music” as Byung-Ki Hwang mentioned.<sup>89</sup> The non-harmonic character especially sets the Korean-Euro dualism apart from the dualisms with other Asian sounds. I chose to write about Hyo-Shin Na and her works to show an example of Korean-Euro Dualism since I discovered that these two cultures could peacefully ‘co-exist’ through Na’s music. Beforehand, I had not linked Korean with Western-European concert music since I had only performed and studied Western-European concert music. However, writing this thesis gave me an opportunity to learn and understand the beautiful joining of two cultures in music. I hope that additional studies on Korean-Euro Dualism as well as other cultural dualisms in music will be investigated in the future. Also, I will pursue the study and performance of dualistic works by other Korean composers, along with other compositions by Hyo-Shin Na and her compositional philosophy of ‘co-existence’ in order to promote an understanding of this Korean-Euro Dualism.

---

<sup>88</sup> See Chapter 1 for detailed explanation.

<sup>89</sup> Hyo-Shin Na, *Conversation with Kayageum Master Byung-Ki Hwang* (Seoul, Korea: Pulbit Publishing Co., 2001), pp. 65-67.

## BIBLIOGRAPHY

### I. BOOK

- Chang, Sa-Hun. *Ch'oe Sin Kugak Ch'ongnon* [The Latest Introduction to Korean Traditional Music]. Seoul, Korea: Sekwang Music Publishing Co., 1985.

363  
07/17  
22986  
\_\_\_\_\_. *Kugak taesajon* [Dictionary of Korean music]. Seoul, Korea: Sekwang Music Publishing Co., 1984.

- Con Michael Randel, ed., *The Harvard Dictionary of Music*, 4th ed. Cambridge, Massachusetts, and London, England: The Belknap Press of Harvard University Press, 2003.

Fischer-Dieskau, Dietrich. *Schubert's Songs- A Biographical Study*. Trans. Kenneth S. Whitton. New York: Alfred A. Kanpf Inc., 1977.

Howard, Keith. *Creating Korean Music: Traditional, Innovation and the Discourse of Identity: Perspective on Korean Music Volume 2*. U.K: Ashgate Publishing Limited, 2006.

\_\_\_\_\_. *Bands, Songs, and Shamanistic Rituals: Folk Music in Korean Society*. 2<sup>nd</sup> ed. Seoul: Royal Asiatic Society, Korea Branch, 1990.

\_\_\_\_\_. *Korean Musical Instruments*. New York: Oxford University Press, 1995.

- ✓ Lee, Byong-Won. *Styles and Esthetics in Korean Traditional Music*. Seoul, Korea: The National Center for Korean Traditional Performing Arts, 1997.

\_\_\_\_\_. *Traditional Korean music 3: Buddhist Music of Korea*. Seoul: Jungeumsa, 1987.

Lee, Hye-Gu. *An Introduction to Korean Music and Dance*. Photographs by Gregory C. Weiss. Seoul, Korea: Royal Asiatic Society, Korea Branch. 1977.

\_\_\_\_\_. *Essays on Traditional Korean Music*. Translated and Edited by Robert C. Provine. Seoul, Korea : Royal Asiatic Society, Korea Branch, 1981.

363  
07/17  
22986  
Lee, Su-Ja. *Nae namp'yoñ Yun I-sang* [My Husband Isang Yun]. Seoul, Korea: Changjak kwa Pip'yoñg, 1998.

Na, Hyo-Shin. *Conversation with Kayageum Master Byung-Ki Hwang*. Seoul, Korea: Pulbit Publishing Co., 2001.

✓ Pratt, Keith L. *Korean Music: Its History and Performance*. London: Faber Music in association with Jun Eum Sa Publishing Co., 1987.

34. 5. 8. 2. vibration technique  
Sin, Taech'öl. *Uriŭmak Kŭ Matgwa Sorikkal* [Korean Sound, Its Flavor and Color]. Seoul; Minsogwŏn, 2001. p. 195, 196

27  
323  
322  
Song, Bang-Song. *Korean Studies Series No. 13; Korean Music, Historical and Other Aspects*. Seoul and New Jersey; Jimoondang Publishing Company, 2000.

Von Gunden, Heidi. *The Music of Lou Harrison*. Metuchen, New Jersey & London: The Scarecrow Press Inc., 1995.

## II. JOURNAL

Armstrong, Charles K. "The Cultural Cold War in Korea, 1945-1950." *The Journal of Asian Studies* Vol. 62, No. 1. (Feb., 2003): 71-99.

Babcock, David. "Korean Composers in Profile." *Tempo* New Ser., No. 192. (Apr., 1995): 15-21.

27  
322  
Byeon, Gye-Won. "Western Influence and Changes in Korean Music." *The Society for Korean History Musicology [Han'gukŭmaksa Hakpo]* Vol. 30. (2003): 837-858.

Chang, Sŏngsu. "The Study on Troupes and Structures of Kahk-Seo-Ree-Ta-Ryeong." *Munhak Kwa Eoneo* [Literature and Language] Vol. 16 (May, 1995): 265-288.

27  
322  
Cho, Ŭnsuk. "The Relations Between Isang Yun's Compositional Techniques and Korean Traditional Music.: *Asian Cultures, Asian Music* (2001): 164-204.

27  
322  
Chou, Wen-Chung. "Asian concepts and Twentieth-Century Western Composers." *The Musical Quarterly* Vol. 57, No. 2. (Apr., 1971): 211-229.

Craig, Dale A. "Trans-Cultural Compositions in the 20<sup>th</sup> Century." *Tempo* New Ser., No. 156. (Mar., 1986): 16-18.

Greene, David B. "Schubert's Winterreise: A Study in the Aesthetics of Mixed Media." *The Journal of Aesthetics and Arts Criticism* Vol. 29, No. 2. (Winter, 1970): 181-193.

27  
322  
Hahn, Man-Young. "The Origin of Korean Music." *The World Music* XXVII, 2 (1985): 16- 31.

Howard, Keith. "Minyo in Korea: Songs of the People and Songs for the People." *Asian Music* Vol. 30, No. 2 (Spring- Summer, 1999): 1-37.

27  
322  
\_\_\_\_\_. "Why Do It That Way? Rhythmic Models and Motifs in Korean Percussion Bands." *Asian Music* Vol. 23, No. 1. (Autumn, 1991-Winter, 1992): 1-59.

937  
2421 Hwang, Byung-ki. "Some notes on Korean Music and Aspects of its Aesthetics." *The World Music* Vol. 27-2 (1985).

Im, Misŏn. "The Study on Hwanghae-do Folk Songs [Hwanghae-do Minyo Yŏn'gu]." *Minjok ūmak hak* [Korean Musicology] Vol. 11. (Dec., 1989): 69-93.

3  
2001 Killick, Andrew. "Nationalism and Internationalism in New Music for Korean Instruments." *Korea Journal* Vol. 31, No. 3. (Autumn, 1991): 104-116.

Kim, Hae Sook. "Study on the Structure and Speed of Korean *Changdan*." *Korean Han'gukŭmaksahakhoe* [Korean Musicology Society] Vol. 27 (2001): 5-33

Lee, Byong Won. "Improvisation in Korean Musics." *Music Educators Journal* Vol. 66, No. 5. (Jan., 1980): 137-145.

✓ Lee, Kang-Sook. "An Essay on Korean Modes." *Asian Music* Vol. 9, No. 2, Korean Music Issue. (1978): 41-47.

Maliangkay, Roald. "The Revival of Folksongs in South Korea: The Case of Tondollari." *Asian Folklore Studies* Vol. 61, No. 2. (2002): 223-245.

Nellen, Frank P. "Westernization of Korean Music or Koreanization of Western Music?" *Korea Journal* Vol. 23, No. 11. (Nov., 1983): 28-33.

Provine, Robert C. "Korean Music in Historical Perspective." *The World Music* XXVII, 2 (1985): 3-15.

Schaeffer, Erwin and Harold Spivacke. "Schubert's "Winterreise." *The Musical Quarterly* Vol. 24, No. 1 (January, 1938): 39-57.

✓ Song, Bang-Song. "Present State of Research on Korean Traditional Music. *The World of Music* XXVII, 2 (1985): 63-77.

\_\_\_\_\_. "Korean Music: An Annotated Bibliography Second Supplement." *Asian Music* Vol. 9, No. 2, Korean Music Issue. (1978): 65-101.

3  
2001 Yi, Sung-Chun. "The Identity of Traditional Korean Music." *Korea Journal* Vol. 31, No. 3. (Autumn, 1997): 110-122.

### III. DISSERTATION

✓ Choi, Yulee. *The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun*. (PhD diss., New York University, 1992). Ann Arbor, Michigan: UMI; A Bell & Howell Company, 1997.

Kim, Jasmine Jung-Im. *Western Music in Korea: Focused on 20<sup>th</sup> Century Flute Compositions by Korean Composers*. DMA Thesis, University of Illinois at Urbana-Champaign, 2002.

Kim, Jeongmee. *The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun*. (PhD diss., UCLA, 1999). Ann Arbor, Michigan: UMI; A Bell & Howell Company, 1999.

#### IV. RECORDING

Harrison, Lou. *Piano Concerto/ Suite for Violin, Piano, and Small Orchestra*. New York: New World Records, 1996.

\_\_\_\_\_. *The Music of Lou Harrison*. Phoenix USA, 1991.

Lee, Ŭn'gwan. *Paebeng i gut*. Seoul: Jigu Recording, 2005.

Na, Hyo-Shin. *Akhmatova's Muse*. Seoul, Korea: HWAEUM, 2004.

\_\_\_\_\_. *All the Noises*. New York: New World Records, 2008.

\_\_\_\_\_. *Blue Yellow River*. Seoul, Korea: Top Arts Management, 2001.

\_\_\_\_\_. *Music for Piano and Strings*. Seoul, Korea: YBM Seoul Recording, 1997.

\_\_\_\_\_. *Song of the Beggars*. (Not Published)

Yun, Isang. *Chamber Music*. Col Legno, 1998.

\_\_\_\_\_. *Chamber Music 2*. CPO Digital Recording, 1994.

#### V. MUSIC SCORE

Lee, Ŭn'gwan. *Kach'ang ch'ongbo* [Korean Folk Music Scores and Lyrics]. Seoul, Korea: Cheil Music, 1999.

Na, Hyo-Shin. *Dirge for Violin and Piano*. Belgium: Lantro Music, 2006.

\_\_\_\_\_. *Song of the Beggars for String Quartet*. Belgium: Lantro Music, 2006.

#### VI. WEBSITE

Asia Society. <<http://www.asiasociety.org/pressroom/rel-asianwomen.html>>. Accessed March 28, 2007.

Barton Workshop. <<http://www.bartonworkshop.org/>>. Accessed September 19 2007.

- Byung Ki Hwang. <<http://www.bkhwang.com/>>. Accessed December 20, 2007.
- Center for Korean Studies, University of Hawaii at Manoa.  
<<http://www.hawaii.edu/korea/>>. Accessed January 22, 2008.
- Djerassi Resident Artists Program. <<http://www.djerassi.org/index.html>>. Accessed January 28, 2008.
- International Alliance for Women in Music. <<http://www.iawm.org/>>. Accessed March 27, 2007.
- Korea Journal. <<http://www.ekoreajournal.net/index.jsps>>. Accessed May 25, 2007.
- Korean Studies Information Co., Ltd. <<http://www.kstudy.com/>>. Accessed February 9, 2008.
- Monash University School of Music-Conservatorium. Aspects of Korean Music and Culture. <<http://www.lib.monash.edu.au/exhibitions/korean/korean.html>>. Accessed April 1 2007.
- Na, Hyo-Shin. <<http://www.hyo-shinna.com/index.html>>. Accessed March 27, 2007.
- \_\_\_\_\_. <<http://www.hyo-shinna.net/>>. Accessed March 27, 2007.
- \_\_\_\_\_. "A Composer's Travel Journal." *The Korea Times, San Francisco* (2002).  
<<http://www.hyo-shinna.com/Writings/writings.html>>. Accessed March 29, 2007.
- New Music Works. <<http://www.newmusicworks.org>>. Accessed September 17, 2007.
- Old First Concerts. <<http://www.oldfirstconcerts.org/>>. Accessed September 17 2007.
- Perfect Sound Forever: Christian Wolff, Interview by Jason Gross.  
<<http://www.furious.com/PERFECT/christianwolff.html>>. Accessed October 11, 2007.
- Robert C. Provine, Okon Hwang, and Keith Howard, "Korea," *New Grove Online*, ed. Laura Macy. <<http://www.grovemusic.com>>. Accessed December 12 2007.
- The Pennyroyal Caxton Bible, The King James Version as Designed and Illustrated by Barry Moser. <<http://www.pennyroyal-caxton.com/>>. Accessed October 15, 2007.
- Winter, Robert. "Schubert, Franz." *New Grove Online*, ed. Laura Macy.  
<<http://www.grovemusic.com>>. Accessed March 5, 2008.
- Yahoo, Korea. Performance of *Paebaeng i gut* by Ŭn'gwan Lee.  
<[http://kr.dic.yahoo.com/search/enc/result.html?pk=17172700&type=encimage&img\\_name=17172700002](http://kr.dic.yahoo.com/search/enc/result.html?pk=17172700&type=encimage&img_name=17172700002)>. Accessed November 7, 2007.